New Laurel Handwriting

TEACHERS' MANUAL

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CALIFORNIA STATE SERIES

FOREWORD

Handwriting is a social vehicle by means of which mankind communicates ideas, thoughts, principles and inner feelings. It is a part of our social heritage, but not an end in itself; a communication tool need for which grows out of the natural, meaningful experiences of wholesome living.

The communicative activities of the primary child should be grouped around those things that concern his immediate environment—his home, his neighborhood, and his community. The communicative interests of eight to ten year-olds include development of understanding of life in the United States, while the interests of upper elementary children include world relationships and interrelations. Out of these communicative interests will come suitable meaningful writing practice.

Handwriting instruction in the modern classroom should grow out of experience units as a core but will differ with different classrooms according to the individual differences in interest and maturity of the children. Each teacher should make an analysis of the needs of her group and base her teaching upon those needs.

Handwriting instruction needs to provide the child with knowledge of his own growth through diagnosis and analysis. Bettering one's own best previous record is the most effective form of motivation. Knowledge of success begets a feeling of satisfaction and spurs the child to improve his previous efforts.

It is essential that the child's awareness of handwriting as a communicative skill be developed. His writing should be evaluated in terms of legibility through the use of scales, by thoughtful comparison with acceptable standards, and through diagnosis of deficiencies. Each child's writing should be evaluated in terms of his individual needs.
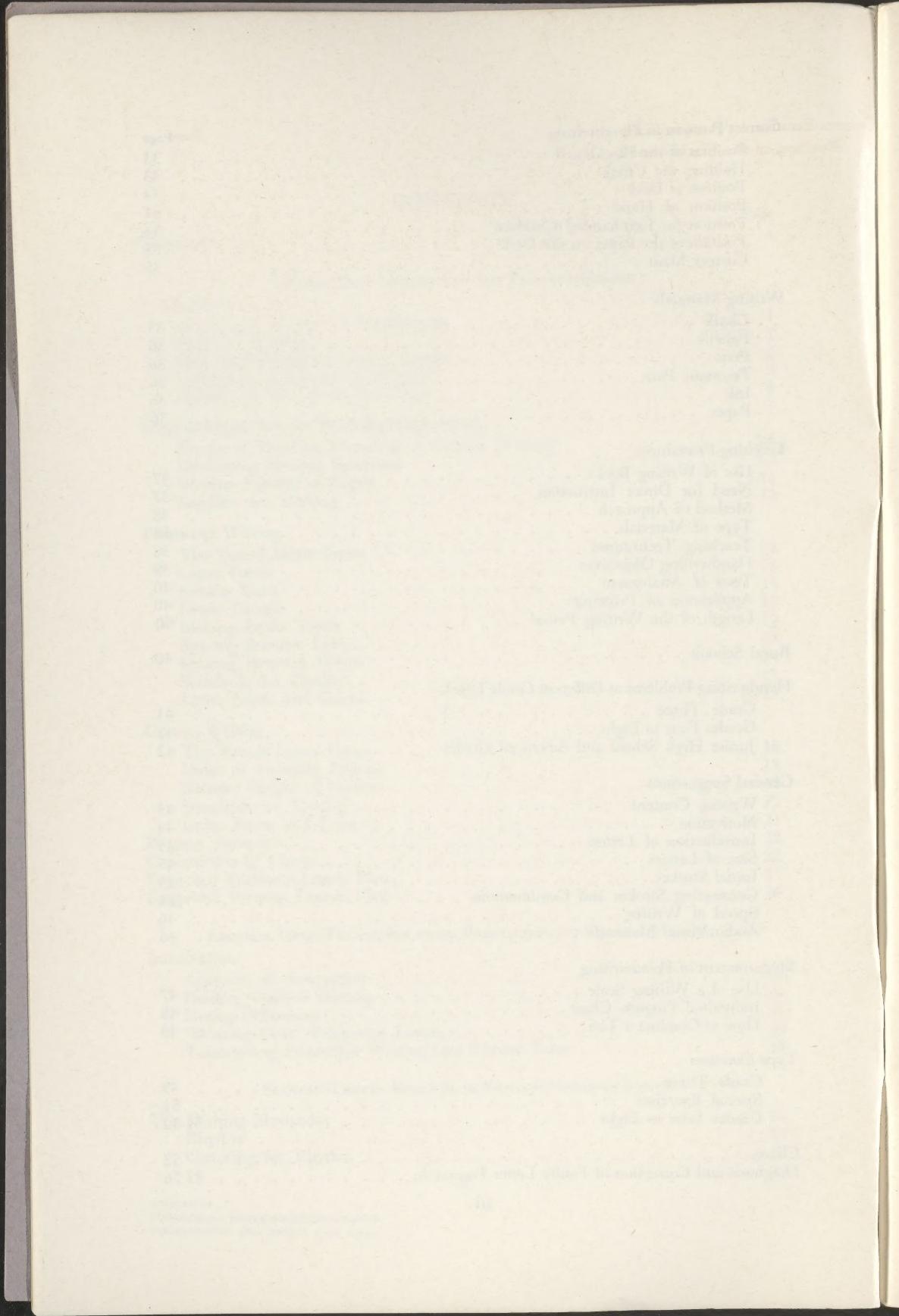
The New Laurel Handwriting series has been designed to carry out the preceding objectives. The series represents the practical integration of writing, spelling, English, reading, and the social sciences. In its most significant meaning it is an integration of handwriting with the language activities of everyday life.

Throughout the series emphasis is placed on paragraph and page writing rather than on isolated letters and drills. Remedial exercises are arranged in accordance with grade and ability. An attempt has been made to make the child realize that his daily work in other subjects is the real test of his handwriting skills, and that the writing class is simply a period for correcting and refining the handwriting defects which are revealed in daily work. The child is shown not only how to find errors, but also how to correct them. Formal drill is eliminated, and such drills as are recommended are essentially purposeful. The vocabulary is carefully selected and graded. In the lower grades the generous use of pictures clarifies the content and aids the child in acquiring correct concepts.

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SECTION ONE

WRITING IN THE PRIMARY GRADES

INTRODUCTION

Nature and Purpose of Handwriting

Writing is a means of recording ideas. The tools and materials for handwriting have varied in many ways in different periods of history, and there is no exact record of the time when handwriting instruction was begun as a means of facilitating man's communication with his fellows. Probably there has been some instruction in handwriting ever since the Middle Ages; but in the last hundred years, the type of instruction and method of approach have changed progressively in the search to find ways to make writing at once more legible and more rapid.

I. Types of Writing

There are two general types of writing (1) printscript or manuscript writing, and (2) cursive writing. Printscript letters are unjoined and look about the same as letters used in print. Cursive writing is the joining of letters together in a running movement.

A. Modern manuscript writing originated in England in 1900. It was introduced in this country about 1922. Since 1935 manuscript writing has grown in favor very rapidly.[1]

   1. Research studies carried out by such experimental schools as Horace Mann School of Columbia University indicate that manuscript writing is of considerable value in primary grades. Research studies at the present time do not substantiate the value of this type of writing beyond the primary levels.

   2. Research studies indicate several advantages of manuscript writing in the primary grades.

      a. It facilitates reading because it resembles the print in pupils' books.

      b. It is more legible.

      c. It is easier to do because the strokes are simple and therefore better suited to the level of maturity of primary grade pupils.

      d. It takes less muscular control.

      e. It can be learned quickly and hence satisfies the needs of children who desire to express their thoughts in written form.[2]

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[1] Beale, Beulah P., "Trends in Handwriting," *Baltimore Bulletin of Education*, XXII, Sept. 1944, pages 29–32. (This article shows the increase of the use of manuscript writing in primary grades from 1931-1942.)

[2] Cutright, Prudence, "Script-Printing and Beginning Reading and Spelling," *Elementary English Review*, XIII, April 1936, pages 139-41. (Shows how this type of writing helps with reading and spelling.)

3. Printscript is a type of writing, not a method. At the present time, no standard printscript alphabet exists. To devise the letters shown on pages 16 and 17 of this manual, over forty different representations of the letters of the alphabet were examined and analyzed, including type forms used in printing. Certain criteria, of which the following are typical, then were formulated and applied:

   a. High degree of legibility, simplicity of form, maximum utility in practical life, adaptability to ordinary school conditions.

   b. Tendency of the curve of the body of the letter to be circular rather than oval.

   c. Correct relation between heights of tall letters, including capitals and small letters. This ratio is 2 to 1 for both printscript and cursive writing at the primary level.

   d. Closest approach to letter forms in primary readers.

4. Research studies indicate that the change from manuscript to cursive writing should be made either at the end of the second grade or the beginning of the third. The transition can be made easily at this time because the children are mature enough to learn cursive with a fair amount of ease.[1, 2]

B. Cursive writing as used in the schools today is spoken of as free movement writing. It is written with a degree of slant that permits the greatest amount of speed with legibility. Modern letter forms are more or less standard and these standard forms are employed in the New Laurel Handwriting series.

II. Forms of Writing in Primary Grades

Either cursive writing or printscript writing may be used in the primary grades, and no conclusive answer can be given the question which is better? The question of which should be taught should be answered by local school authorities as they take into account local needs and conditions as well as their own interests, wishes, and ideas of value. It seems desirable that uniform practice be followed within a given school system. When schools use printscript in grades one and two, cursive writing is usually introduced at the beginning of the third grade. This is probably the best time to make the transition. It is not considered good practice to teach printscript writing to children who have successfully begun to learn cursive writing. Suggestions for the use of printscript beyond grade two are given in the books of the New Laurel Handwriting series.

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[1] Burke, M., "Cursive Writing Transition," *Grade Teacher*, LXIV (April 1947), 38-39. (Discussion of how to make the transition to cursive.)

[2] Lewry, M. E., "Improving Manuscript Writing in the Primary Grades," *Elementary School Journal*, XLVII (May 1947), 508. (Indicates when to make the transition.)

III. IMPORTANCE OF POSTURE IN WRITING

Good posture, whether the pupil is writing at his desk or on the blackboard, has an important bearing on his handwriting as well as on his general health. A free, easy, rhythmic handwriting cannot be produced in a cramped position; and there is abundant scientific evidence to prove that nervousness, defective eyesight, and even spinal curvature may result from maintaining the body in unhygienic positions over a long period.

A. The essentials of correct posture, which make possible good handwriting and the safeguarding of health, are summarized as follows:
  1. A reasonably erect position of the body with feet flat on the floor.
  2. An easy and natural position of the arms. Both arms should rest on the desk. Shoulders should be held at the same level.
  3. Correct position of the eye in relation to the work and at a uniform distance from it.

IV. PROBLEM OF THE LEFT-HANDED PUPIL

A. About ten per cent of pupils are left-handed.

B. Pupils who are definitely left-handed should be allowed to write with the left hand. Psychological disturbances may result from compelling a left-handed child to write with his right hand.

C. Pupils who constantly prefer the left hand or who exhibit a considerable degree of awkwardness when asked to use the right hand for writing are likely to be definitely left-handed and should be taught to write with the left hand. The following are simple tests to determine handedness:
  1. In playing games (throwing a ball and the like), which hand does the pupil use most?
  2. In eating, which hand does the pupil use most? Does he hold his spoon with left or right hand?
  3. Which hand does the pupil use in cutting with scissors?

D. Ambidextrous pupils should probably be taught to write with the right hand. The ordinary conditions of writing are more favorable for the right-handed person.

GENERAL SUGGESTIONS FOR TEACHING HANDWRITING

I. FACTORS IN TEACHING PRINTSCRIPT AND CURSIVE WRITING

A. Size of Group for Handwriting Instruction. Groups for handwriting instruction should not be larger than groups for reading instruction. Beginners need much individual help.

B. Supervision. Children in the primary grades should not practice beginning writing lessons unsupervised while the teacher gives her attention to something else.

C. Arousing Interest. The child's first experiences in writing should be so pleasant that he will be encouraged to write. Material should be within his reading vocabulary and grow out of his need to express his ideas. It should be limited in quantity so that he will not become fatigued. It should be presented in such an interesting and enthusiastic way that he will look forward to writing instruction. Readiness material should be continued until the child himself is eager to express his ideas and until his ease and success become the dominant factor.

D. Writing Needs of Children. Children in the primary grades have limited writing needs.

1. Children may need to write single words or phrases for labeling pictures, drawings or classroom articles—simple words relating to unit of interest, or words learned in reading. Later the child may need to express his ideas in short sentences. To help the child recognize and write his own name, the teacher may write each child's name on a piece of oaktag as a sample for the child.

2. Second-grade children usually write simple words and short sentences with ease. If they are encouraged to express their ideas freely, they have ample material for writing practice.

E. Developing Writing Readiness. Not all children are ready to learn to write when they enter the first grade. They should not be taught to write until they are physically able to do so. Writing readiness is developed through the normal activities of the child. Eye and muscular co-ordination are developed through rhythms, art, handwork, and games. Writing readiness activities should be designed to help the child develop ability to hold a crayon, chalk, or pencil with ease; to make circular lines without undue strain; to follow a given pattern for direction and form.

1. Ability for writing may be developed through finger-painting, clay work, or drawing and writing in sand.

2. Writing readiness may be begun at the blackboard or easel by letting the child paint or draw animals, toys, or objects related to the unit of interest. The labeling of the picture may be added after the child can follow a given pattern for direction and form. Work at desks may then follow.

3. Ability for printscript writing may be developed by teaching simple drawings involving use of the circle. The child may make balls, cats, rabbits, pumpkin faces. Later the child may be taught to make the straight line and thus make lollipops, fences, flowers, chickens, stick figures, balloons on sticks. Be sure the child makes the straight strokes from the top downward. Some suggested readiness ideas are given below.[1]

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[1] Taken from the "Fresno City Schools Handwriting Guide," Fresno, California.
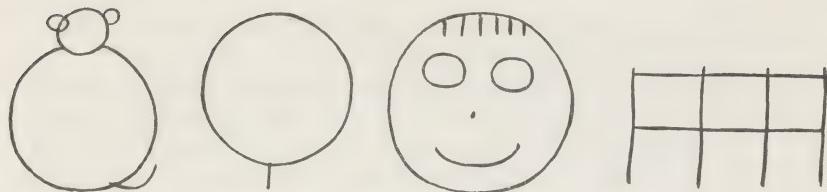
4. Ability for cursive writing may be developed by teaching simple drawings involving use of the circle in the making of balls, cats, rabbits, etc. This may be followed by teaching the semicircle — swing, umbrella, fish. Later the child may be taught the slanted line and thus make lollipops, balloons on strings, stick figures in running position, and animals in action. Below are some suggested readiness ideas.

5. After children can make simple drawings and follow directions with ease, they are then ready for the writing of simple words.

F. Models for the Child's Writing. Teachers may provide mimeographed sheets of letter, word, and numeral forms for pupils. These forms should be correct size for the grade level — characters one-inch tall for grade one and three-fourths of an inch tall for grade two.

G. Size of Spacing of Handwriting

1. It is preferable not to put limitations on the size of the beginner's writing unless it is small and pinched in appearance.
2. Usually children should begin writing at the blackboard or easel. Later instruction is usually given at the desk or table.
3. If the blackboard is ruled, the lines should be in the area of the eye level of the pupil. Horizontal lines should be three inches apart. Boards may be ruled with a wax crayon in somewhat the same way that music staffs are drawn on the board. The waxed lines will remain when the handwriting is erased, but can be easily washed off when it is desired to use the blackboard for other purposes.
4. Vertical lines for printscript or slanted lines for cursive may be used to equalize the spacing at the blackboard if six or eight pupils work at one time. The space for each pupil should be about three feet wide to allow for sentence writing.

H. Developing Clear Images of Letter Forms. Children are aided in image formation in three ways:
1. By observing the teacher write letters and words on the blackboard (the forming of the letters being described as written).
2. By closing their eyes and picturing the strokes, letters, or words.
3. By feeling the motion of making the strokes or letters by tracing — the kinaesthetic method.

I. Keeping Progress Records
See page 48 of this Manual.

J. Blackboard Writing of Teacher
1. Use the same letter forms on the blackboard that the children are expected to use in their written work.

Position of Teacher for Demonstrating Printscript Writing

2. Use lines to show letter heights when putting work on the blackboard to be copied by the children.

3. Form the habit of reading the material that you have written on the blackboard as soon as you have finished in order to eliminate errors.
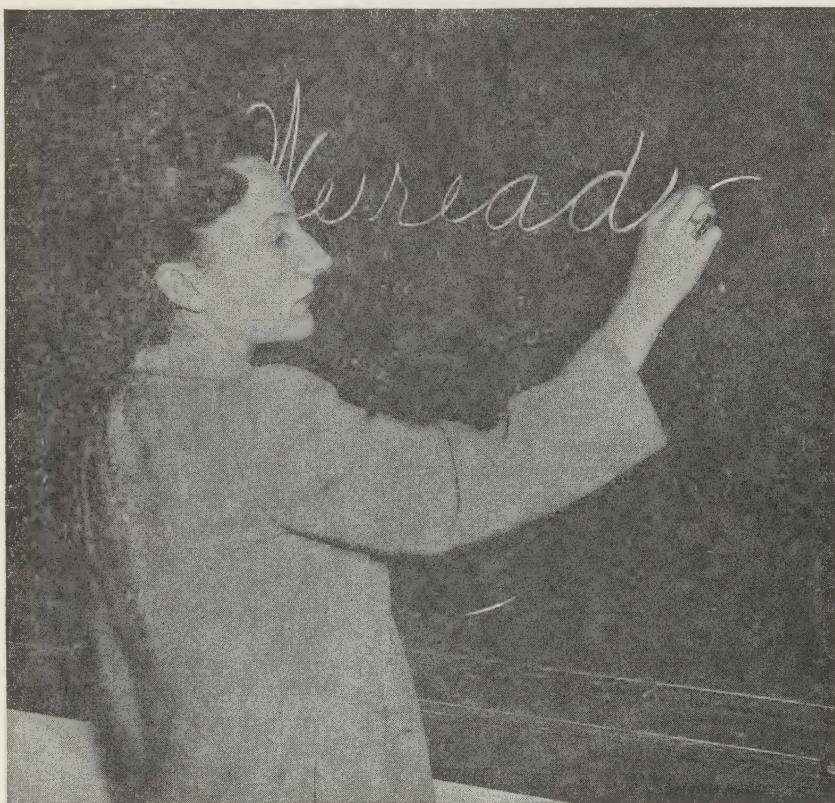
Position of Teacher for Demonstrating Cursive Writing at Blackboard

4. Step back in the room and see whether you can read the material you have written. As a test of blackboard writing, answer these questions:
   a. Did I break any phrases?
   b. Did I write heavily enough to be read easily?
   c. Did I write large enough to be read easily?
   d. Did I keep in mind the eye span of primary pupils?
   e. Does the work look neat?

II. Writing Position of Pupils
  A. At the Blackboard
    1. Position for Right-handed Pupils
      a. Face the blackboard in an erect position.
      b. Stand back from the blackboard approximately the length of the upper arm, plus three inches.
      c. Hold the eraser in the left hand.
      d. Keep the writing at eye level.
      e. Hold elbow fairly close to body.
      f. Blackboard Writing Position in Proper Relation to the Body
        1. Printscript. Hold the hand so that the palm is toward the blackboard, and direct straight-line strokes downward. This will lead to vertical writing.
        2. Cursive Writing. Write directly in front of the right shoulder, directing strokes downward toward the center of the body. Turn the arm so that the side of the little
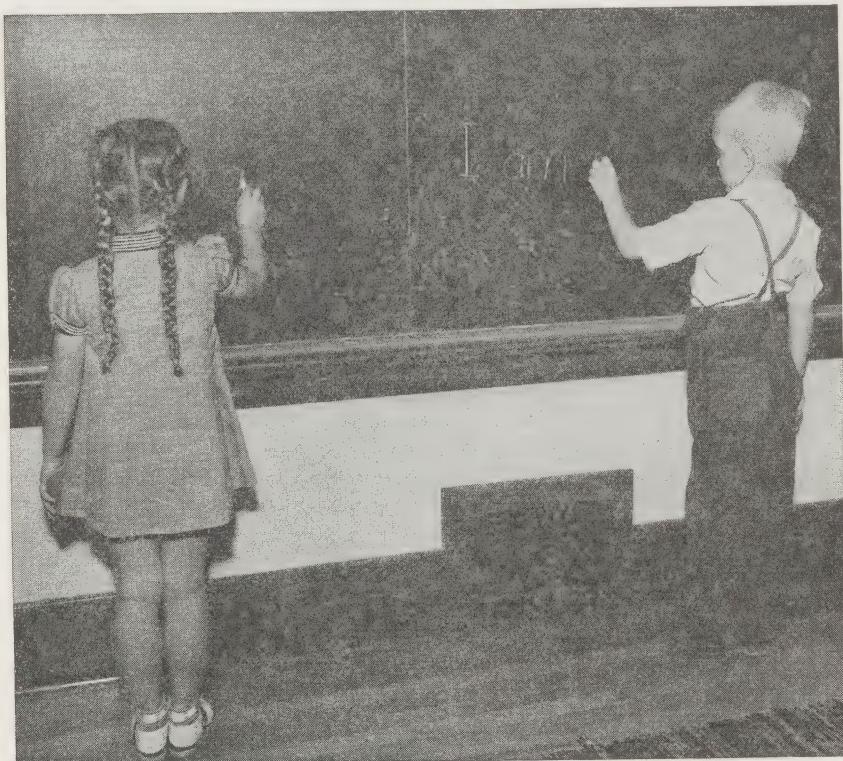
Position at Blackboard for Printscript Writing by Right-handed and Left-handed Pupil

finger and hand is toward the board. This will give proper slant.

g. Step to the right as the writing progresses.

2. Position for Left-handed Pupils
   a. Face the blackboard in an erect position.
   b. Stand back from the blackboard approximately the length of the upper arm, plus three inches. The right side of the body should be slightly nearer to the blackboard than the left side.
   c. Hold the eraser in the right hand.
   d. Keep writing at eye level.

3. Blackboard Writing Position in Proper Relation to the Body
   a. Printscript. Write directly in front of left shoulder, directing the strokes downward.
   b. Cursive Writing. Write directly in front of the left shoulder,
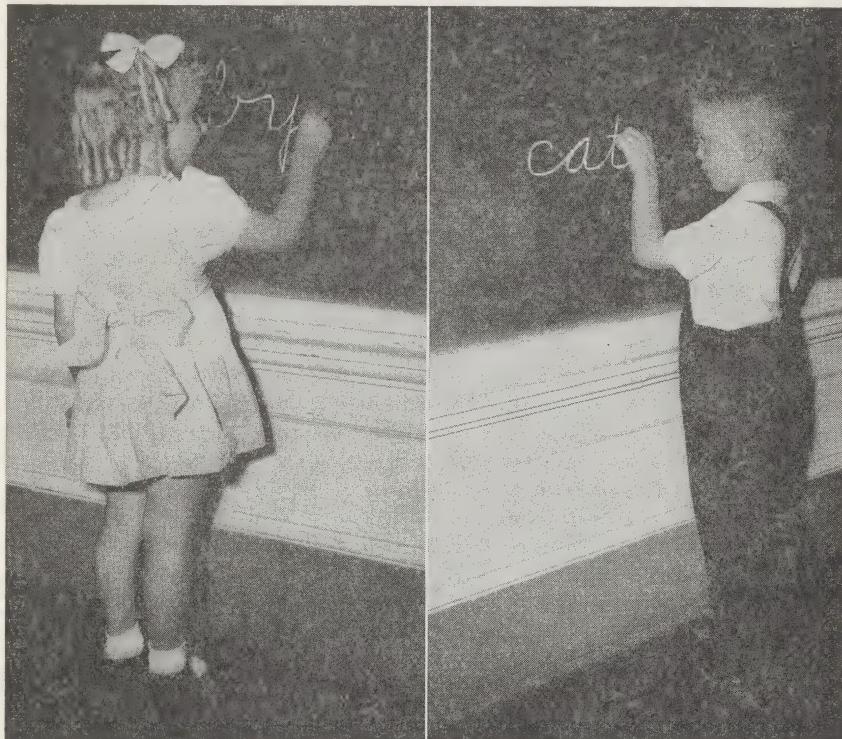
Position at Blackboard for Cursive Writing by Right-handed Pupil and Left-handed Pupil

directing the strokes downward toward the lower left. The thumb side of the hand should be turned towards the board.

4. Manner of Holding Chalk
     a. Hold the chalk between the thumb and first and second fingers.
     b. The inner end of the chalk should point to the center of the palm of the writing hand.

B. At the Easel
     1. Use the same position as for writing at blackboard.
     2. Hold the crayon or brush the same way as chalk is held.

C. At the Desk or Table

     1. Position of Paper for Right-handed Pupil
         a. Printscript. Place the paper on the desk slightly to the right of the center of the body. The lower edge of the paper should be parallel with the lower edge of the desk, or slanted slightly but not as much as for cursive writing. Direct the downward pull of the strokes toward the lower edge of the desk.
         b. Cursive Writing. Place the paper so that the lines run about parallel with a line drawn from the lower left-hand corner of the desk to the upper righthand corner (an angle of about 30 degrees).

Normal Writing Position of Right-handed Pupil

2. Position of Paper for Left-handed Pupils

    a. Printscript. Place the paper on the desk slightly to the left of the center of the body. The lower edge of the paper should be parallel with the edge of the desk, or slanted slightly, not so much as for left-handed cursive writing. Direct the downward pull of the strokes toward the edge of the table.

    b. Cursive Writing. Place the paper in a reverse position from that used by right-handed pupils (see illustration).

3. Position of the Body and Hand

    a. Sit well back in the seat.

    b. Bend slightly forward from the hips.

    c. Keep feet flat on the floor.

    d. Rest both arms on the table or desk.

    e. Place elbows just off the edge of the desk.

    f. Hold the writing hand with the palm down.

    g. Glide on the third and fourth fingers of the writing hand.

    h. Hold pencil between thumb and second finger, the index finger resting lightly on pencil, the thumb bent slightly outward. The position described is an easy and natural one that can be assumed quickly and maintained without fatigue. Both shoulders should be kept on the same level. Both eyes should be kept at a distance of about twelve inches from the point of writing.

Normal Writing Position of Left-handed Pupil

III. Supplies for Writing
   A. Writing at Blackboard
      1. Medium soft chalk.
      2. Medium length of chalk. Break long pieces in two.
      3. Good felt eraser.

   B. Writing at Easel
      1. Drawing paper.
      2. Crayon.

   C. Writing at Table or Desk
      1. Paper
         a. Sheets should be large enough for writing sentences, either 18″ by 12″ or 12″ by 9″.
         b. Unlined paper is desirable for beginners. Newsprint or wrapping paper may be used; the children may fold the paper to obtain lines as guides. Ruled paper is used after pupils have gained some facility in the use of writing tools. Lined paper should be ruled lengthwise of the sheet. For first grade, use one-inch interlined paper and for second grade use three-quarter-inch interlined paper.
      2. Pencils
         a. Pencils for primary pupils should be round and slightly larger than commercial sizes.
         b. Pencils should be long enough to hold comfortably and should be well sharpened. Short pencils should not be used.
      3. Pencil Sharpeners
         a. Pencil sharpeners that are adjustable to any size of pencil are best. Rounded-point pencil sharpeners are suggested for primary grade pencils.

PRINTSCRIPT WRITING

I. The Size
   A. In the first grade the tall letters and capitals, commonly called two space letters, should be one inch high (except *t* and *d* which are a space and a half). The small letters such as *a, e, n* are one-half inch high. They are commonly called one space letters. Letters going below the line go down one-half inch or one space.
   B. In the second grade the tall letters and capitals should be three-fourths inch high (except *t* and *d*), small letters three-eighths inch. Letters going below the line go down three-eighths inch.
   C. During the transition from printscript to cursive the letter form size should be the same as for second grade.

II. Letter Forms

    A. Teachers who are not familiar with printscript should study the letter forms on pages 16 and 17.

    B. The letters used in writing his names are frequently the first printscript forms needed by the child.

III. Strokes Used for Printscript Letters— $\quad | - \bigcirc \setminus /$

IV. Letter Groups

    A. Small Letters

        i,   l,   t,   f,   j

        c,   a,   d,   b,   g,   q,   p,   o

        n,   m,   h,   u

        e,   r,   s

        k,   v,   w,   x,   y,   z

    B. Capital Letters

        I,   L,   T,   E,   F,   H,   J,   M,   N,   K

        O,   C,   Q,   G

        D,   B,   F,   R,   U,   S

        A,   V,   W,   X,   Y,   Z

    Letters with straight down strokes and straight across strokes are easiest to make; next are round stroke letters and last slanted stroke letters.

V. Making Letter Forms

    A. Capital letters and tall letters, *b, f, h, k,* and *l,* are the same height— double that of small letters. The *d* and *t* are a space and a half tall.

    B. Loops of letters extending below the line should go down one space. If the lower loops extend too far, they interfere with the tops of letters written on the line below and the writing becomes illegible. Furthermore, short loops are easier to make correctly than long ones.

    C. Letter counts may be used effectively to aid pupils in picturing the way letters are made. For your convenience the counts have been put below each letter. (See pages 16 and 17.)

    D. In writing printscript always begin with the letter stroke farthest to the left. Example: In letter *b,* the straight line stroke should be made first; then the round stroke second. In letter *d,* the round stroke should be made first and then the straight line stroke.

    E. Most straight line strokes begin at the top and move downward.

    F. Circular or round strokes should preferably be made counterclockwise.

G. The point of beginning the round strokes depends on the direction of the stroke in making the different letters. For instance, in writing *b*, move upward and to the right; in writing *d*, move upward and to the left. For letter *o*, encourage pupils to start just below the top line rather than on it.

H. A small check (√) or arrow (←) may be used to indicate the starting point of each letter.

VI. SPACING BETWEEN LETTERS

A. The amount of space between letters has an important bearing on the child's ability to recognize words.

B. Use slightly less space than one-half the width of the letter *o* between such straight letters as *l* and *i*.

C. Use about one-third of the width of the letter *o* between curved letters such as *a* and c.

VII. SPACING BETWEEN WORDS

A. Leave a space the width of the letter *o* between words.

B. It may be helpful in beginning writing to have the pupil fold his paper and write one word in each space; or to have him, after he has completed a word, put two fingers of his non-writing hand down as a spacer while he starts his next word.

CURSIVE WRITING

I. THE SIZE

Cursive letter forms are the same size as printscript letter forms.

II. ORDER OF TEACHING LETTERS

A. Small letters are used more frequently than capital letters and should be taught first. The small letters used most frequently (listed in order of descending frequency) are the following: *e, r, t, a, n, i, o, s, l, d, c, h, u, g, p, m, y, f, n, b.*

The most frequently used combinations of letters are the following:

er, in, re, st, en, th, ea, ar, on, se, or, an, nd, ae, ve, ow, ro, ut, es, de, me, ec,

B. If there is a high degree of carry-over from the instruction in handwriting to the general writing habits of the pupil, the amount of practice provided on words, letters, and combination of letters, should be in proportion to the frequency with which they occur in functional writing.

Bill has a dog.

Manuscript Writing: First grade pupils should write at least this well.

Bill has a dog.

Manuscript Writing: First grade pupils should try to write this well.

Steven has fun.

Manuscript Writing: Second grade pupils should write at least this well.

Steven can run fast.

Manuscript Writing: Second grade pupils should try to write this well.

These letter forms are correct size for second grade.

a b c d e

around
down   *down*
around   *curve*   *around*
down   *across*
curve

f g h i j

curve down
out   *around*
down   *curve*   *down*
curve down   *down*
dot   *down*   *curve*
dot

k l m n

down
slant
slant   *down*   *down*
curve down
curve down   *down*
curve down

o p q r s

around   *down*
around   *around*
down   *down*
curve   *curve and*
curve

t u v w

down
across   *down*
curve
down   *slant*
slant   *slant*
slant
slant
slant

x y z

slant
slant across   *slant*
slant down   *across*
slant
out

0 1 2 3 4

ABCDE

slant · down · curve · down · down
slant · out curve in · · curve · out
across · out curve in · · · out

FGHIJ

down · curve and · down · down · down curve
out · in · down · across
out · · across · across

KLMN

down · down · down · down
slant · out · slant · slant
slant · · slant · down
· · down

OPQRS

around · down · around · down · curve and
· around · slant · around · curve
· · · slant

TUVW

down · down · slant · slant
across · curve · slant · slant
· down · · slant
· · · slant

XYZ

slant · slant · across
slant across · slant · slant
· down · out

5 6 7 8 9

III. RELATIVE HEIGHT OF LETTERS

    A. All capitals and tall letters, *l, f, b, h, k,* are the same in height. In the first and second grades these are commonly called two space letters. The small letters *p, t, d* are of uniform height—a little shorter than capital letters. In grades one and two they are a space and a half tall. Letters such as *a, e, n* are called the small letters. In the first and second grades they are called one space letters.

    B. In first and second grades, letters extending below the line go down one full space. From grade three on, all letters extending below the base line go down one-half space only. When lower loops extend more than one-half space below the base line, they interfere with the tops of the letters written on the line below and the writing becomes illegible. Moreover, short loops are easier to make correctly than long ones.

    C. The ending strokes of all letters should be the height of the small letter such as *a* or *n*. Stress the correct ending of strokes.

IV. LETTER COUNTS

    A. The use of letter counts helps the child to visualize or picture the way letters are made (see pages 20-21).

    B. It may be helpful in beginning writing to have the pupil fold his paper and write one word in each space or to have him, after he has completed a word, put two fingers of his non-writing hand down as a spacer while he starts his next word.

    C. Helps with letter forms and developmental exercises are to be found on page 25.

PROGRESS RECORDS

    The progress record in handwriting serves to guide the teacher in judging the effectiveness of her methods and stimulates the child to improve his work. The records should show the children's progress in writing for the month. Many teachers have found the following simple plan effective for making a suitable record sheet.

    Fold a long piece of drawing paper into sections as shown in the illustration. Each fold represented by the dotted lines may be four inches wide, a space ample for pasting a specimen of pupil's work.

        (fold)   First Sample

        (fold)   Second Sample

        (fold)   Third Sample

        (fold)   Fourth Sample

See the boat.

Cursive Writing: First grade pupils should write at least this well.

See the boat.

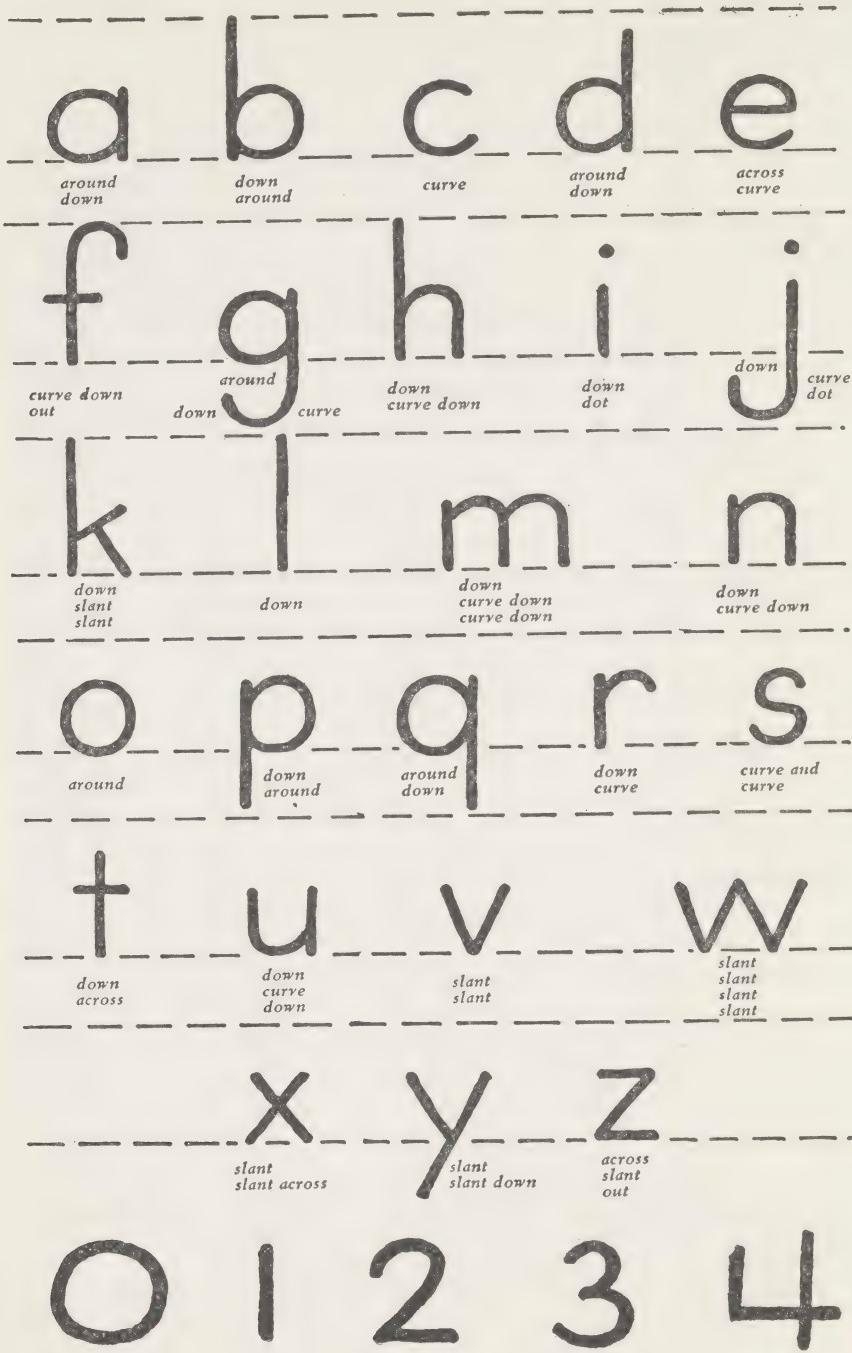Cursive Writing: First grade pupils should try to write this well.

Ned and I went.

Cursive Writing: Second grade pupils should write at least this well.

Ned and I went.

Cursive Writing: Second grade pupils should try to write this well.

These letter forms are correct size for second grade.

a b c d e

around-close	swing	dot	around-up	swing and up
slant-stop	slant-stop	around	slant-stop	
up	up		up	
	retrace, out			

f g h i j

swing	around	swing	swing	swing
slant-stop	slant-stop	slant-stop	slant-stop	slant-stop
up-touch, out	up	over-slant	up	up
		up	dot	dot

k l m n

swing	swing	over-slant	over-slant
slant-stop	slant-stop	over-slant	over-slant
over	up	over-slant	up
down, up		up	

o p q r s

around-stop	swing	around	up	swing-stop
out	slant-stop	slant-stop	retrace, slant	swing-stop
	up-around	up-touch	down	up
	out	out	up	

t u v w

swing	up, slant	over-slant	up, slant
slant-stop	up, slant	up	up, slant
up	up	retrace, out	up
cross			retrace, out

x y z

over-slant	over-slant	over
up	up	over
cross	slant-stop	up
	up	

0 1 2 3 4

$\mathcal{A} \ \mathcal{B} \ \mathcal{C} \ \mathcal{D} \ \mathcal{E}$

*around-close
slant-stop
up*

*slant
over, over-stop
out*

*slant
around*

*curve-loop
over, up, out*

*dot-pause
swing, swing*

$\mathcal{F} \ \mathcal{G} \ \mathcal{H} \ \mathcal{I} \ \mathcal{J}$

*curve, swing-stop
in-cross (slant-
down, up-over)*

*swing
swing-stop
swing-stop
in*

*slant
swing-slant
curve-down
up, loop*

*swing-back
swing-stop
in*

*swing
slant-stop
up*

$\mathcal{K} \ \mathcal{L} \ \mathcal{M} \ \mathcal{N}$

*slant
swing-slant
curve, loop, curve*

*swing, swing, swing
(end below
the line)*

*slant
swing-slant
swing-slant
swing-slant, up*

*slant
swing-slant
swing-slant
up*

$\mathcal{O} \ \mathcal{P} \ \mathcal{Q} \ \mathcal{R} \ \mathcal{S}$

*around-stop
loop*

*slant
up and
around*

*slant
swing
end below
the line*

*slant, up
around-in
down
up*

*swing
swing-stop
in*

$\mathcal{T} \ \mathcal{U} \ \mathcal{V} \ \mathcal{W}$

*curve, swing-stop
in
(slant-down, up-over)*

*slant
swing-slant
up, slant
up*

*slant
swing-slant
round-up*

*slant
swing-down
up, slant
up*

$\mathcal{X} \ \mathcal{Y} \ \mathcal{Z}$

*slant
swing-slant
slant, space, lopp*

*slant
swing-slant
up, slant
up*

*slant
swing-slant
loop-down
up*

$5 \ 6 \ 7 \ 8 \ 9$

21

When this record sheet is open, the pupil's progress from month to month can easily be noted. If satisfactory progress has not been made, the teacher should try to find the reason and apply proper remedial measures.

Such record sheets may be sent home to parents and are a fine means of showing just what their child is doing.

CONSTRUCTION OF CHARTS

Instruction in the making of charts should be included in handwriting courses. In the primary grades where children are using printscript forms, the chart has great value. Children in all grades can be encouraged to make experience charts, writing narratives based on common experiences such as excursions or descriptions of pictures, informational accounts of interest to them. The following suggestions on materials for charts and form, indentation, and spacing of charts are given as a guide for teachers.

I. SUGGESTED MATERIALS

    A. Paper
        1. Oaktag or wrapping paper or lined chart paper.

    B. Pens and crayons
        1. B^1 or B^2 Speedball pen, or manuscript pen No. 4.
        2. Black crayon.
        3. Wrisco lettering guides.

    C. Chart liner or ruler

II. FORMAT OF CHARTS

    A. Illustrations
        1. Place at top of chart.

    B. Margins
        1. Leave at top, bottom, and sides.

   C. Length of lines
        1. Preferably, the shortest lines should be completed first.
          (The teacher may accomplish this by asking suitable questions. She should not sacrifice literary quality, or the unique way in which pupils express themselves in order to get the shortest lines first.)

        2. Indentation for broken lines
          a. Three forms are in common usage. (See illustration)
          b. The same form should be used within a given school system or county. If a basic reader is used, follow the form employed in it.

c.   Words should be grouped by meaningful phrases. Never
     break a phrase. Always keep in mind good habits of eye
     movement.
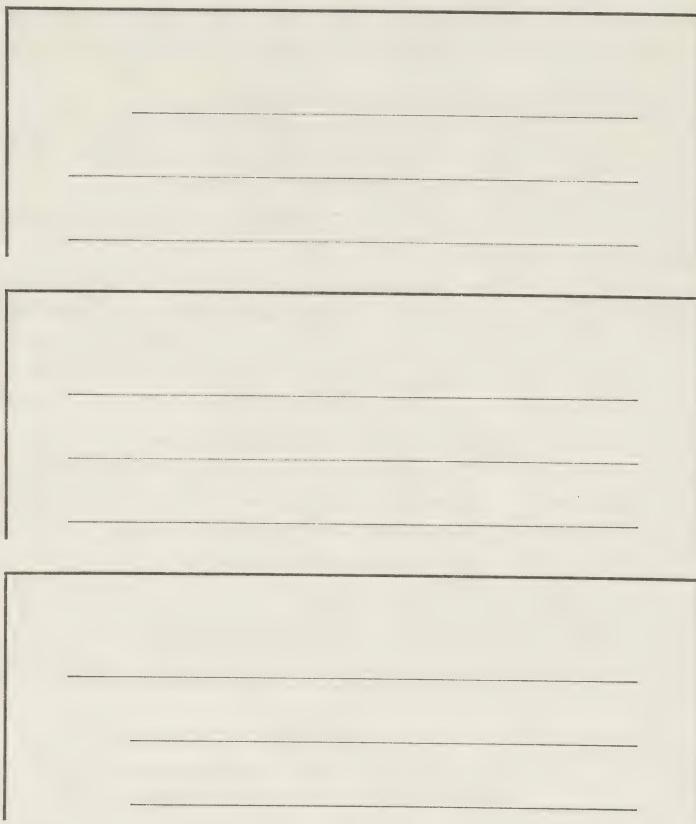
D. Spacing between lines

1.   Guide lines should be used. (Neatness is essential to any chart.)

2.   Spacing between lines
     a.   For primary grades, the distance from one base line to the
          next base line may be two and one-half or three inches. The
          space between the bottom of one capital letter and the top
          of the capital letter on the line below should be equal to the
          capital letter.
     b.   In intermediate grades, the size of capital letters may be re-
          duced to one inch or to one and one-fourth inches, and the
          spacing between the lines should be reduced proportionately.

    c. If two and a half-inch letters are used, the spacing between the lines should be three times the height of small *o*. If three-inch spacing is used, the spacing between lines should be about four times the height of small *o*.
      (The spacing suggested above will prevent the overlapping of lower loop letters with those on the line below.)

3. Height and spacing of letters
    a. In primary grades, make capitals and tall letters about one and one-half inches high. In intermediate grades, make one or one and one-fourth inches high.
    b. In all grades, make small letters one-half as high as capital letters.
    c. When tall letters are one and one-half inches high, lower loop letters extend three-fourths of an inch below the base line. The general rule may be stated this way:
      Letters dipping below the base line, extend the same distance below the line that small letters like *a* or *n* extend above it.
    d. Spacing between the letters of a word
      1. Use slightly less space than one-half the width of small *o* between straight letters such as *l* and *i*.
      2. Use about one third the width of small *o* between curved letters like *a* and *c*.

4. Spacing between words
    a. The letter *o* may be used as a guide for spacing between words. (A penny may be used to measure the space between words.)

5. Titles
    a. The title of the story should be centered. The first sentence should be about three inches below the title unless the story is illustrated; when illustrated, the title should be placed below the picture, and the spacing between the title and first line is about one inch.

SUGGESTED READINESS LESSON PLAN — GRADE 1 — INTRODUCING THE CIRCLE[1]

Materials:
    Medium soft chalk, eraser, blackboard.

Objectives:
    1. To have the children enjoy their first writing experience.
    2. To make large circles easily.

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[1] Taken from Fresno City Handwriting Guide, Fresno, California.

3. To start writing with a good writing position.

4. To connect writing experience with past experiences at home.

Procedure:

Show the children a ball. Ask how many have a round ball at home. (Go around ball with hand.)

"Is your ball as big as this, Margie?" (The teacher draws a ball on the board—counterclockwise.)

"Is your ball as big as this, Carol?" (The teacher draws another ball on the board — demonstrating.)

(for print-script)　　(for cursive writing)
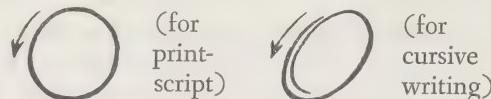
Solicit conversation about games with balls. Children play they are airplane skywriters and make their balls in the air.

"Would you like to make your ball on the blackboard, Judy?" Judy knows how to stand away from the blackboard when she writes.

"Do you like her ball, Bill? Why? It is big and round. It started at the top."

Choose another to make a ball on the blackboard. Teacher comments, "I like the way she held her chalk. I like to hold my chalk that way when I am at the blackboard, because I will know that I will have better writing.

"I think that it would be fun if the children at Don's table and at Jane's table went to the blackboard and made Margie's ball and Carol's ball. I'm sure the rest of you would like to make balls on your desks with your fingers. We start at the top and go around toward the windows and come up again."

Children stand under name cards mounted above writing spaces.

"Now we are ready.

"Are you holding your chalk as Carol did? Are you standing away from the blackboard?" ("Are those at the tables ready, too?")

"We write in front of our eyes.

"Put your chalk on the blackboard. Around we go.

"I see some big, round ones." (Name them.)

"Erase — try it again.

"This time make two balls.

"Color your best one with chalk. Then, take your seat."

Observe child to determine handedness. Encourage use of right hand unless habit of using left hand is too strongly established.

SUGGESTED WRITING LESSON PLAN – GRADE I – PRINTSCRIPT WRITING

Materials:

Primary pencils, and half-inch lined paper.

Objectives:

1. To have children enjoy their first writing experiences on paper.
2. To start writing with a good writing position.
3. To help form good writing habits.
4. To connect writing experience with reading lesson.
5. To draw a dog and write about it.

Procedure:

Have pupils clear desks. Give out writing supplies.

Show a picture of a dog. Solicit conversation about the picture, bringing out what the dog did in the story they had in reading.

Make a picture of the dog on the blackboard, using circles and straight lines. As you do so, discuss the dog. Example: His body is round like

this ◯ and his legs are straight like this

Teacher should ask, "How many legs does he have?" Have children count the legs as you make them.

Solicit from the class a short sentence about the dog such as

My dog is big.

Try to keep within reading vocabulary. Write the sentence on the blackboard, talking about each word as you write it. When finished, have class read the sentence.

If you wish, have class trace sentence in air.

Get class in good writing position and have pupils draw the dog and write the sentence. As they do so, the teacher should move from table to table, helping each child.

Evaluation:

Have pupils hold up papers. Bring out through discussion neatness, lightness, and alignment.

TRANSITION FROM PRINTSCRIPT TO CURSIVE WRITING

INTRODUCTION

The transition from printscript to cursive writing is relatively easy. In learning printscript, pupils have been favorably conditioned to writing, have gained facility in the use of writing tools, and are conscious of letter forms. Usually the change from one type of writing to the other can be made in two or three weeks, and soon the children will be able to write as well as children who have learned cursive writing. Children often excel in letter formation, spacing, alignment and other factors of legibility which carry over from printscript writing. Cursive writing should be introduced at the beginning of grade three to children who have been taught printscript writing in grades one and two. These children should begin with the Third Book of the New Laurel Handwriting series.

On pages 4 to 8 of the Third Book special exercises are provided to aid pupils in making the transition to cursive writing. These exercises are designed to overcome the principal difficulties which children will encounter and are presented in the order most generally found helpful to children.

The transition period should be a flexible one. Most teachers prefer to let children use printscript writing for creative work until they gain some familiarity with the cursive form. The essential elements of instruction to be stressed during transition may be outlined as follows:

1. Place the paper on desk in correct position for cursive writing.
2. Make slanted strokes.
3. Write the printscript letters b, d, i, l, p, etc., using slanted strokes, or put words on the blackboard with slanted strokes.
4. Teach connecting strokes: undercurve, overcurve, swing stroke.
   a. Add overcurve beginning strokes to a, c, d, q, m, n, o, g, v, y, z.
   b. Add undercurve beginning strokes to j, i, p, t, u and w.
   c. Add beginning strokes to b, k, h, g, j, y, q and p.
   d. Add swing strokes to o, v, w, and b.
   e. Teach the cursive forms for b, f, r, s, z, e, m and n which differ widely from printscript forms. (Note especially number of strokes in m and n.)
5. In place of the exercise in 4 above, words showing strokes connected may be substituted.

Approach to Instruction

The teacher may introduce the subject by talking with the children about the desirability of learning another form of writing—the kind used by their fathers and mothers, older brothers and sisters, and adults generally.

Reading Cursive Writing

To acquaint children with cursive writing and the way in which it is written, the teacher should write some familiar, interesting words in the cursive form on the blackboard, choosing content with which the children are familiar in the printscript form. Thus, she might write *father, brother, sister, baby,* etc., asking the children to read each word as written. Most children will be able to do this at once. Short sentences may be written and read in the same way. Finally, entire paragraphs of cursive writing may be read. The model paragraphs in the Third Book of the New Laurel Handwriting series will provide ample practice material for this purpose.

Noting Differences

After some familiarity with cursive writing has been gained in this way, the teacher may ask the children to point out differences which they notice between printscript and cursive writing. With suitable prompting such responses as the following will be received:

1. "The letters slant."
2. "The letters are joined together."
3. "The letters are spread farther apart."
4. "The letters are made differently."
5. "The pencil is not raised until the whole word is written."
6. "Some letters are tall and some short just like printscript letters."
7. "The letters *m* and *n* have more parts."

Teacher: "Yes, these are the most common differences. Let us examine the letters closely. Turn to page 4 in your New Laurel Handwriting book."

"What is the first letter, the second, the third? Name the other letters in order. Which are the most nearly like printscript letters? How do they compare in relative height?"

"Yes, *a, c, d, g, o,* and *q* closely resemble printscript letters except for the fact that each slants forward. To write *a,* begin at the top like this, etc." (Teacher illustrates how each letter is written.)

Teacher: "Name the letters which begin on the base line. For letters that begin on the base line, you will notice that a new stroke is added to the printscript form. This new stroke is either an undercurve (illustrates) or an overcurve (illustrates)."

"To write *b* begin on the base line and make an undercurve (illustrate by adding an undercurve to the printscript form). Except for this added

undercurve and the slant, these letters are much like the printscript letters."
(Teacher illustrates with *h, i, k, j, l, p, t, u, w,* etc.)

"To write *n, m, x, v, y,* and *z,* begin with an overcurve like this and then complete the letter." (Teacher illustrates by writing over the printscript form of each letter.)

After some preliminary work of this kind with special attention given to difficult letters (See page 6, Third Book), the children may write the exercise outlined at the bottom of page 4. The purpose of the exercise is to familiarize children with the general forms of the cursive letters and the manner in which each is written. It is not intended that they should absolutely master the forms at this time.

"Writing Over" Printscript Letters

The method of "Writing Over" is illustrated on page 5 of the Third Book. Before writing the words listed at the bottom of the page, the teacher should be sure that the children thoroughly understand what is wanted. Each step should be illustrated on the blackboard, with special attention given to the spacing and slant of letters. Additional words may be worked over in the same way.

As a rule children enjoy these "writing over" exercises, and it is an effective way to give them familiarity with the cursive forms and to develop their confidence in writing them.

Transcribing Printscript Writing Into Cursive Form

The following primary vocabulary words have letters that are easy for children to connect:

1. a	16. dot	31. hit	46. lip
2. ago	17. dug	32. hog	47. little
3. all	18. glad	33. hold	48. load
4. auto	19. go	34. hole	49. log
5. call	20. goat	35. hood	50. lot
6. cat	21. gold	36. hop	51. oat
7. coat	22. good	37. hot	52. o'clock
8. cold	23. got	38. hug	53. oh
9. coo	24. ha	39. hunt	54. old
10. cut	25. had	40. hut	55. out
11. dad	26. hail	41. it	56. pa
12. did	27. hall	42. lad	57. pad
13. dig	28. hat	43. laid	58. paid
14. do	29. hill	44. lap	59. pail
15. dog	30. hid	45. laugh	60. pat

61. path	66. pull	71. tap	76. tooth
62. pig	67. put	72. till	77. top
63. pool	68. tag	73. to	78. tug
64. pop	69. tail	74. too	79. tulip
65. pot	70. tall	75. tool	80. up

After children can write letters that are easily connected, they will be ready to undertake the regular cursive work outlined for the grade. They will encounter difficulties from time to time, and these should be given attention as necessary in connection with regular daily lessons in cursive writing. During this period of transition, the following items should receive attention:

DIFFICULT LETTERS. Some of the cursive letter forms (see page 6, Third Book) differ considerably from the printscript forms and should be given special attention. These may be presented in special lessons or be considered one at a time as found necessary. The forms should be mastered by writing them in words, and the child's writing should be watched for recurrence of errors.

SPECIAL STROKES. An occasional period spent on writing words which illustrate frequently used strokes will be profitable. (See pages 7, 15, 28, and 37, Third Book.)

POSITION. The position of the body, arms, and paper, and particularly the manner of holding the pen and of supporting the hand, should be given relatively more attention than in printscript writing. A close relationship exists between these factors and the slant and spacing of letters. In printscript writing there is a natural readjustment of the hand after each letter and stroke, but this is not true of cursive writing.

MOVEMENT. As children gain familiarity and facility in cursive writing, their attention should be directed to the fact that the letters are made with sweeping strokes followed by a pause or by points where the rate of motion is perceptibly checked. In this respect cursive writing differs widely from printscript writing.

WRITING IN GRADES THREE TO EIGHT

THE WRITING MOVEMENT

In writing, the pen moves forward, not with a uniform drawing motion, but in a series of looping swings or strokes. At the end of each stroke, the pen either comes to a full stop (pause) or its rate of motion is perceptibly slowed (checked). This conception of the writing movement should be developed early in the child's experience.

The relationship which exists between the writing movement and correct posture should be self-evident. It is plainly impossible to execute a swinging stroke unless the hand is free to swing, and it will not be free if the body is in a cramped position or the fleshy part of the hand and the wrist are clinging to the desk.

Arm, hand, and fingers each plays a part in the writing movement. The arm is used principally in carrying the hand along the writing line and in making large loops, and the fingers and hand play important parts in making the individual letters. This combined movement of arm, hand, and fingers is almost universally employed by good penmen and it has these chief points of merit:

1. Builds healthful posture.
2. Gives ease and freedom of execution in writing.
3. Increases endurance and lessens fatigue.
4. Makes possible improved quality of line—hence graceful strokes and beautiful writing.

In the development of a good writing movement, teachers should keep the following principles in mind:

1. *Movement should be developed directly in connection with writing rather than indirectly through formal drills in so far as possible.* Otherwise, children will have one style of writing for the penmanship class and another for other written work.
2. *The type of writing selected for the child should be such that he will tend to produce it with the movement desired.* Thus in the lower grades, blackboard writing and large writing at the seat will encourage the use of the arm; in upper grades connected repetition drills and word writing have a similar effect.
3. *Speed should not be overemphasized.* The young child reacts slowly. If he is forced to write too rapidly, he cannot accomplish the necessary muscular co-ordinations; and therefore his writing is likely to become a meaningless scrawl.

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4. *There is no objection to some finger movement, provided the hand is properly used.*

5. *Details of posture, manner of holding the pen, and movement, should be emphasized only in so far as may be necessary to secure efficiency or prevent the formation of injurious habits.* Generous allowances must be made for individual differences.

6. *An occasional formal drill has some merit, but the use of such drill should be restricted.* Its chief value is in the development of a light and elastic touch.
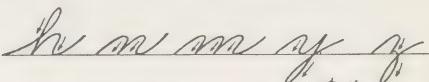
Rhythm

Rhythm involves the division of letters into units of movement. It is a result of three factors, namely, stress, pausation, and retardation of movement. Thus strokes are usually directed, or stressed, in a particular direction. In the letters shown below, the principal directed strokes are indicated by arrows:
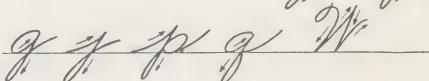
Strokes directed upward:

Strokes directed downward:

Direction of strokes varied:

Pauses are made at all abrupt turns and the rate of motion is sharply checked or retarded at narrow turns. Thus rhythm is this combination of directed strokes with terminal pauses, or intermediate checks in motion, which break letters into parts that may be executed with a regular succession of movements.

Rhythm affects not only the form, ease, and speed with which the letters are made, but also the quality of the lines, the character of the curves, and the appearance of the product. It also lessens fatigue, adds to the sense of pleasure and satisfaction of the pupil, and stimulates the desire to improve.

Counting for Rhythm

Ideas of rhythm may be imparted by means of descriptive or numerical counts or by writing to music. For this purpose, nothing is superior to the human voice which can be stressed, modulated, and timed in exact accord with the form of a letter. A soft, pleasant, but vivid tone tends to quiet pupils and helps them to write lightly. A loud or harsh tone is wearing on their nerves and tends to make them write heavily. A monotonous tone is deadening. Enough inflection should be used to avoid monotony. Let the

teacher's voice be a source of motivation to display her enthusiasm and interest in the lesson.

Three types of counts should be distinguished by the teacher. Those used for small children are largely descriptive in character and are intended to set up a rhythm that aids the child in letter formation. Numerical time counts, which emphasize rhythm as well as speed, are simpler and better for children of the upper grades. Certain types of exercises are easily accommodated to the rhythm of music, which will provide pleasing variation.

CORRECT POSITION IN HANDWRITING

The matter of good bodily posture whether at blackboard or seat is exceedingly important *because of its effect upon the written product and upon the health of the writer*. A free, easy, rhythmic handwriting cannot be produced in a cramped position; and there is abundant scientific evidence to prove that nervous injury, defective eyesight, and even spinal curvature may result from maintaining the body in unhygienic positions for long periods.

The positions which are conducive to the production of good writing and to the maintenance and safeguarding of health are identical. The essentials of correct position both at blackboard and desk may be summarized as follows:

1. Body reasonably erect.
2. Both arms resting on desk in an easy and natural position and both shoulders on the same level.
3. Eyes in correct position in relation to the work and at a proper distance from it.

Position at the Blackboard

The pupil should face the board in an erect position and at a distance approximately equal to the length of the upper arm plus three inches. The left hand should hold the eraser and may be dropped at the side. The best blackboard work can be done on a level with the eyes.

Correct slant is best maintained by writing directly in front of the right shoulder (the left shoulder for left-handed pupils), and by directing downward strokes toward the center of the body (toward the lower left for left-handed pupils). The pupil should step to the right as the writing progresses.

Holding the Chalk

The chalk should be held between the thumb and first and second fingers, the inner end of the chalk pointing toward the center of the palm of the hand. In all blackboard writing, an effort should be made to secure light, even lines.

Position at Desk

The following essential points should be remembered with respect to desk position:

1. The child should sit well back in the seat.
2. He should bend forward from the hips and rest both arms upon the desk. Ordinarily, both elbows should be near, but off, the corners of the desk; and each forearm should form approximately a right angle with its upper arm.
3. The hands should be near each other on the desk but not touching, and directly in front of the pupil.
4. The writing hand should be turned to the left (to the right for a left-handed writer) so that the third and fourth fingers are in a position to glide on the desk.

The position described is an easy, natural one which can be assumed quickly and maintained without difficulty. Shoulders are on the same level and the eyes are about twelve inches from the point of writing.

The position of the feet should not be such as to affect seriously the position of the body. It is doubtful whether it is good practice to lay too much stress upon this detail, the better procedure being for the teacher to make corrections individually where needed. The feet should not be thrust too far forward under the desk, nor be drawn back under the seat.[1]

Position of Hand

The hand should be supported on the nails (or ends) of the third and fourth fingers. *The wrist and fleshy part of the hand should not touch the paper.* The fingers should be kept side by side and the hand about half closed. In this position the third and little fingers may be used as "gliders" or "skates" to carry the hand in its sideward motion along the line.

Acquiring an easy, relaxed position of the hand is one of the most important factors in learning to write. But children usually find it most difficult to attain this position. They tend to let their hands fall over on the side so that the fingers turn sideways. When this occurs, the fleshy part of the hand sticks to the desk and lateral movement of the arm is impeded.

Left-handed Children

The majority of children are definitely right-handed. However, about ten per cent are either left-handed or are able to learn to write about equally well with either hand.

Definitely left-handed children should be allowed to write with the left hand. To compel them to write with the right hand may lead to serious psychological disturbances.

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[1] In many schools desks are improperly spaced, and seats are too high for the children. In such cases, the fault should be immediately corrected either by exchanging seats, moving seats, or by providing the child with a foot rest.

Teachers should observe children on the playground, in the lunch room, and in all school activities. Those who constantly give preference to the left hand, or who exhibit a considerable degree of awkwardness when asked to use their right hand, are likely to be definitely left-handed, and should be allowed to write that way.

Left-handed pupils should write with the same slant as right-handed pupils. To assure this correct slant for the left-handed child, the paper should be placed so that the downward strokes will be made in a direction toward the left elbow or "into the sleeve." The paper may need to be adjusted slightly for left-handed children. Teachers should help the child to adjust the position of the paper according to his individual needs. This adjustment helps pupils to write with the correct slant.

Position of the Paper on the Desk

When the child is seated in a correct position, the location of his pen or pencil point determines the place where he should write. The practice sheet should be placed in position accordingly. *The position of the arms and hands determines the position of the practice sheet—not vice versa.*

After writing a few inches along the line, the paper must either be shifted to the left, or both arms shifted to the right, if correct alignment and slant are to be maintained. It is best to teach the child to write half way across a sheet, and then to shift the paper to the left before writing the second half. This shifting of paper is most easily done with the left hand. As writing proceeds down the page, the paper should regularly be shifted upward for like reasons. A few minutes of daily drill in shifting the paper trains children to acquire correct habits in handwriting.

Correct Slant

If the paper is turned at an angle such that the right forearm assumes a position nearly perpendicular to the line of writing, with the left forearm parallel to that line, and if downward strokes are directed toward the center of the body, a correct slant will be maintained. This is of course true for right-handed children only.

The position of the paper and hand and the manner in which downward strokes are directed are the basic physical factors which determine slant. Teachers should make every effort to develop in the children an appreciation of these relationships.

WRITING MATERIALS

The writing materials used by the child should be suited to his physical needs and to the type of writing he is to do.

Chalk

A medium soft chalk is best for writing purposes. Hard chalk tends to encourage pressure.

Pencils

Most of the widely distributed commercial pencils will be found satisfactory. A fairly soft lead is most desirable.

Penholders

A dull finish plain wooden penholder, neither extremely large nor extremely small, preferably one of dark color, is best. Penholders with metal grips should be avoided.

Pen Points

Pens should have medium-fine points, but those for beginners should be somewhat coarser than those for older pupils. As a means of proper care, pupils should be taught to wipe their pens carefully at the close of each writing lesson and even, occasionally, while writing. Any of the following well-known commercial pens is satisfactory.

> For Intermediate Grades: Esterbrook No. 556; Hunt No. 74; Gillott No. 601; Esterbrook, oval point, No. 756 and, oval point, No. 802.
>
> For Advanced Grades: Esterbrook No. 556; Spencerian No. 1; Gillott No. 604; Hunt No. 21; Esterbrook, oval point, No. 788.
>
> For Fountain Pens: Esterbrook No. 2556.

Although oval-pointed pens are not recommended for general use because of coarse writing qualities, it is true that some children get better results with them than with fine-pointed pens.

Fountain Pens

The use of a good fountain pen is permissible, since such pens are now well made and have wide commercial use. If a fountain pen is used, it should be one of medium size and with a fine, smooth writing point. For upper elementary grades which wish to use fountain pens, the Esterbrook S. J. No. 2556 and the Sheaffer Craftsman are suggested as being both satisfactory and inexpensive, according to the Bulletin of Consumers' Research, Inc., Washington, New Jersey.

Ink

Washable ink, black or blue-black, should be used. It should flow freely.

Inkwells should be kept clean. The ink should be put in frequently and kept at about two-thirds full. If teachers give close attention to the filling of inkwells they have less trouble with pupils, especially with beginners, because of soiled hands and untidy work.

Paper

For pencil work, use soft, rough-surfaced stock; for pen work the paper should be white, of good weight, quality, and texture. It should absorb ink

evenly without spreading. A comparatively wide sheet (8½″ by 11″, ruled lengthwise of the sheet) is recommended for lower-grade work.

Paper rulings are recommended according to the grade level as follows:

Grade Three: one-half inch.

Grades Four to Eight: three-eighths inch.

Where it is necessary to use half-inch rulings or three-eighths inch rulings in the primary grades, the child should be taught to make the tall letters two spaces high.

The practice of supplying each pupil with a blotter is of doubtful value since the child tends to use it altogether too often. A better practice is to keep a supply of blotters in a convenient place so that they may be available to pupils in emergencies.

TEACHING PROCEDURES

Use of Writing Books

From the third through the eighth grades, each pupil should possess an individual copy of the writing book for his grade. This book is needed constantly for study and comparison of letter forms, letter combinations, and manuscript arrangement. Moreover, children are imitative, and it is especially important that they should be provided correct models. If they see only their own imperfect writing, or that of other children, they are not likely to develop proper ideals of good letter formation.

The sequence of units and exercises presented in the New Laurel Handwriting series is, the writers believe, well adapted for general use. However, the books need not be followed page by page. The child's needs must necessarily determine the order in which the exercises are presented, and the teacher should at all times feel free to change the sequence for the benefit of the class.

Need for Direct Instruction

There is need for direct instruction, or drill, in such basal subjects as spelling, handwriting, and arithmetic. This does not mean, however, that the successful teacher will not take advantage of every opportunity to promote the progress of her pupils toward desirable goals. In teaching children, there is a much greater need of simplification of method than with adults. It is a cardinal principle of mental hygiene that teaching be direct, clear, and without confusing elements. The fact that handwriting receives special attention in the writing period and in pupils' textbooks does not mean that one cannot teach some language and social science at the same time. Thus, handwriting should receive major emphasis in the writing period and instruction in language may be incidental. At other times, and in accordance with sound objectives, handwriting may be subordinate to language and social science.

Method of Approach

The method of teaching handwriting that is provided in the New Laurel Handwriting series is essentially informal. This does not mean that lessons are presented without purpose or system, but rather that details of instruction should be subordinated to the needs of the child.

The primary motive of the child in learning to write should be to express himself—his ideas and his thoughts. His learning to write should grow out of his needs. The initial presentation of handwriting should be in situations in which it will be used. Use derives its authority from the presence of need; therefore, handwriting should be taught because of the child's need to use it as a social vehicle.

Concentrated practice cannot, and should not, be entirely eliminated in any grade. In such corrective drills as are given, however, the principle of informality should prevail, since the child's interest in his own improvement motivates his efforts toward the perfection of his skill.

Type of Materials

In general, two types of materials are provided in each book of the series. The first type includes the various content units and is developmental in nature. In these, the child's attention is focused on writing as a tool of expression and on factors which make for the production of a legible product of pleasing appearance, with particular emphasis on correct letter formation and good arrangement of work.

The second type consists of special exercises which are remedial in nature. The use of these exercises is intended to overcome defects in the child's handwriting or to refine and improve his co-ordination and control. These exercises should be presented from time to time.

Teaching Techniques[1]

The regular developmental exercises of the New Laurel Handwriting series are planned for presentation in this way:

1. Selection and study of material for writing (word, phrase, sentence or paragraph).
2. Writing of the selected material with definite objectives in mind.
3. Study of the finished product with location and marking of errors.
4. Practice to overcome the defects noted. This may involve drill to secure precision.
5. Rewriting of the original in improved form.

Methods of developing these steps and the amount of time to be given each must be left to the judgment of the teacher. The needs of the child will determine which points should be stressed and which omitted or touched

[1] See also "Type Exercises," pp. 49-52.

lightly in any particular case. The essential point is that the teacher have a definite objective for each lesson and that she devote the necessary time and effort to achieve her goal. It follows that each lesson period should result in definite improvement in some phase of the child's writing.

Suggestions for presenting the special, or remedial exercises, are included in the pupils' books in sufficient detail to make the manner of their purpose and presentation self-evident.

Handwriting Objectives

The teacher's purpose should be to stimulate the pupil to desire to write and to equip him to solve his problems in handwriting intelligently. The major objective of the pupil should be to convey ideas in written form. To achieve the written communication with his fellows, it is, of course, essential that the child's writing meet acceptable standards of legibility and appearance and that he write with ease and reasonable speed. An analysis of these mechanical objectives is given below.

What makes writing legible?
- *a. Correct letter formation
- *b. Good spacing between letters and between words
- c. Uniform slant
- d. Satisfactory alignment
- e. Appropriate size of letters

What makes writing pleasing in appearance?
- *a. Careful arrangement of work
- *b. Neatness
- c. Smooth, even quality of line

What makes for ease of writing?
- *a. Good posture (body, arms, and hand)
- *b. Correct penholding
- *c. Free movement (not necessarily arm movement exclusively)
- d. Rhythm (properly stressed strokes and pause)

What makes for speed of writing?
- a. Making strokes more rapidly
- b. Decreasing the duration of pauses

The starred factors are especially important and should be emphasized in all grades. Other factors should be given attention at appropriate stages of the child's development. Thus, quality of line need be given little attention until writing with pen and ink is introduced. Speed should not be emphasized until proper control of form has been established. Ordinarily slant, alignment, and letter size give little trouble if letters are well formed.

Tests of Attainment

Apply the following tests to every page of a child's writing to determine whether he has attained necessary proficiency for his age and grade:

Test 1.   Are the letters correctly formed?

Test 2.   Are the letters completed and properly spaced?

Test 3.   Is the page neat and well arranged?

Test 4.   Does the pupil write with good posture and movement?

For grades 4 to 8 inclusive add these tests:

Test 5.   Are the pupil's lines smooth and even?

Test 6.   Does the pupil write with a speed equal to, or superior to that of the grade standard?

Application of Principles

The advantages of the class exercise will not be fully realized unless the principles involved in the lesson are applied to general writing. For example, after completing the exercises outlined on pages 5 and 6 of Books Five, Six, Seven, or Eight, the child should have gained some notion of paragraph arrangement, line indentation, marginal alignment, and of how to correct certain errors of letter formation. These principles should be applied in preparing written exercises outside the penmanship class (see Writing Content, page 43) or in improving and rewriting exercises previously written.

Length of the Writing Period

The proper length of time for a writing period cannot be stated dogmatically. Opinions of educators and practices in school systems vary considerably. The average time allowed is from seventy-five to one hundred minutes per week, or the equivalent of five 15- or 20-minute writing periods.

RURAL SCHOOLS

The teaching of writing in a one-room school is affected by two conditions, namely:

1. The necessity of teaching the various grades, so far as possible, during one class period.

2. The necessity of providing work for each grade that is suited to the ability of the pupils.

To meet these conditions, the teacher should divide her school into sections representing three or four levels of ability. The lowest section consisting of beginners, should receive instructions at a period apart from other pupils, preferably in connection with the work in beginning reading. Two or three short periods are better than one long period. All writing done by

this group should be under strict supervision, and blackboard writing should precede seat writing. This group does not need a book.

The remaining pupils of the school might be divided into two sections to be taught simultaneously, each section using a different book as a guide. Use of the different books according to grades is suggested as follows:

Intermediate Section, Grades Three, Four, and Five—Use Book Four

Advanced Section, Grades Six, Seven, and Eight—Use Book Seven

The grouping indicated will probably fit most schools.

An arrangement of this kind will enable the teacher to do class teaching and at the same time provide each group of children with a type of material adapted to the ability of the group. In conducting the class exercise, the blackboard can be used for presenting general exercises that apply to all groups and attention can be given to the work at the desk of each group in turn.

In small graded schools in which two or more grades are taught by one teacher, it is usually wise to teach all pupils of each class as a group, using the same book for all pupils.

HANDWRITING PROBLEMS AT DIFFERENT GRADE LEVELS

Grade Three

Third-grade children who have had only manuscript writing in grades one and two must be given special help in making the transition to cursive writing. Exercises of this purpose are provided on pages 4 to 8 of the Third Book. These should be omitted in schools where cursive writing is taught in grades one and two. For methods of presenting the exercises see, "Making the Transition from Manuscript to Cursive Writing," page 27 of this manual.

Third-grade children who have used cursive writing in grades one and two usually recognize all letter forms and are able to write most of the letters fairly well. Although they can make much more extensive use of writing as a tool of expression than second-grade pupils, it will be found that much attention will need to be given to the improvement of letter forms and particularly to the study and practice of difficult combinations of letters.

Grades Four to Eight

By the time children reach grade four, motor control is well developed; and there is a corresponding development of co-ordination, or the ability to make different muscles work together. Thereafter, relatively greater stress should be placed on details of letter formation and refinements of movement.

The procedures for grades three to eight should lead the pupils to understand that the penmanship period is a time for refining and improving the technique of their general writing and for remedial work based on a diagnosis of errors.

By the end of the sixth grade nearly all pupils should be able to write smoothly and legibly. This is not an aim that can be realized in one year. Marked progress toward it must have been made in the preceding grades. Beginning with the fourth year, special attention should be given to (1) correct form and arrangement of work itself, and (2) to remedial exercises based on a diagnosis of errors.

The object of diagnosis is to discover the type of defect and to secure immediate correction in the pupil's writing. Thus, as the pupil is led to seek for refinement in the whole product, not to trust alone to the improvement of individual letters, he comes also to have a better understanding and appreciation of the writing process. By the end of the fourth grade the pupil should know the complete range of writing skills and habits, and should strive constantly for good results.

In the fifth grade, children should continue to observe correct standards and habits in writing, but considerable allowance should be made for individuality. Actual physical and mental differences are sufficient to produce differences in handwriting and yet allow each to attain a high quality.

In many schools, the sixth grade is the final grade of the elementary school. The aim of the teacher of this grade should be to have the pupils attain the minimum standards excepting only those who through lack of opportunity in previous grades or who because of physical or mental handicaps cannot fulfill these aims.

The teacher should continue diagnostic and remedial work, and should develop abilities of those pupils whose writing is below standard or who are showing no progress. Individual instruction, highly motivated, should usually predominate in the instructional plan.

The teacher's aim should be to equip the pupils with methods of work whereby they can attack their writing problems intelligently and to the full level of their capacity. She should endeavor in the writing period to provide children with experiences which will tend to develop in each child the power to direct his own practice and the ability to judge whether or not he is succeeding in that practice.[1]

Junior High School and Advanced Grades

Assuming that handwriting has been well taught and directed in the lower grades, the questions may be asked, Why teach it in the seventh and eighth grades and in the high school? Will not mere calling attention to writing in connection with the other subjects and activities maintain a satisfactory level of achievement?

There are several reasons why the continuance of writing instruction is necessary. Skills decline with disuse, and practice increases the pupil's awareness of the need for high standards so that his skill in writing may not deteriorate. While the child is in the intermediate grades his physical and

[1] See "Type Exercises," pp. 49-52.

mental growth are going on at an accelerated pace. Therefore it seems desirable to continue writing instruction so that, when maturity is reached, writing skills will be fixed and not subject to deterioration as is so much childhood learning.

But another reason, more powerful than this, presents itself. Teachers have often called attention to the serious disorganization which takes place during adolescence in all skills, particularly in writing. Often it is attributed to carelessness. While carelessness may figure in the case with certain individuals, it is not the main factor. Increased emotionality adds to unevenness of performance and may break up earlier acceptable writing habits.

This phenomenon has long been known. The muscles used in writing and the nerve connections do not grow at the same rate in many children. One muscle may grow so much more rapidly than its opposing muscle as to break up the precision of well-trained movements. This is especially true of the muscles of the hand and fingers.

In any case, the writing habits of many children are interfered with unless practice and careful training in handwriting go along with these muscle changes. The failure to recognize this is one of the main reasons why the writing of so many adults is illegible, slow, and characterless. A small amount of retraining would make them proficient. Several suggestions for teaching handwriting result from the above facts: (1) continue writing instruction until the end of the period of accelerated growth is over, letting the pupils understand the reasons; (2) reduce the number of practice periods per week, but keep all pupils aware of suitable standards in all written work; (3) see that the training repeats all of the essential forms and skills, but keep repetition down to the minimum, and individualize all drill according to need; (4) give a short term of concentrated training, three months may be enough, towards the close of the accelerated growth period for those pupils whose writing is below a reasonable adult standard.

GENERAL SUGGESTIONS

Writing Content[1]

In considering content of what is to be written, one should remember that handwriting is essentially a social vehicle; that is, in most situations its purpose is to record and convey thoughts, ideas, and experiences. One must learn to write what he needs to write, using standard letter forms and standard processes to convey ideas.

The real basis of the curriculum in writing is the same as the basis of wholesome living. One may say to the teacher, "Go to life to find the content of writing activities." Now life needs are many, and as sources of content the teacher may rely upon (1) the school life program, (2) life needs outside the schoolroom, and (3) special activities which supplement

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[1] See "Applications," page 40.

the first and second at times when *writing is useful for communication, self-expression, and record.*

For illustration, in the typical unit dealing with the modern home, opportunities for related writing activities may include (1) names of articles and items of furniture and equipment; (2) lists of things to buy; (3) labels; (4) sales slips; (5) recipes; (6) place cards; (7) invitations; (8) directions for cleaning; (9) cleaning schedules; (10) menus; (11) food posters; (12) rules of etiquette for posting; (13) letters asking the privilege of visiting groceries, markets, creameries, and stores; (14) warning signs; (15) locations of shops and stores; (16) sleep and rest schedules; (17) garden plans; (18) safety rules; (19) playground plans; (20) game rules and scores.

In the conventional school program, school subjects and related activities likewise supply valuable writing content—spelling lists, maps, themes, reports, book reviews, and arithmetic exercises. Children may collect, label, and exhibit raw and finished materials; make signs, posters, pictures, and booklets; compose plays, songs, stories, and poems; prepare tickets of admission to school affairs; write invitations; prepare announcements for the bulletin board. These, and many other items reveal the need for handwriting in a vital school program where situations are realistic and where good writing is essential to the completion of the total purpose.

Motivation

Motivation is essential to the best improvement in writing. Literally, the word means *the act of stimulating motion; or that which causes activity.* At the best, motivation results in meaningful activity, or activity with an intelligent purpose which continues until satisfactory results have been obtained. *Fundamental activity is in accord with nature and meets some human need.*

Children will progress much more rapidly if instruction is pleasant and agreeable. Knowledge of his own progress and success always serves to stimulate interest and enthusiasm on the part of the child. Encouragement and approval are far more useful teaching devices than discouragement and disapproval. Criticisms should be constructive. It is imperative that the child develop a conscious pride in always doing his best writing.

Teaching is sometimes ineffective because of dull, irksome procedures. The most successful teachers are those who have real enthusiasm for their subjects. Motivation often represents the difference between good teaching and poor teaching. Although sure scientific proof is lacking for the statement, it is fair to assume that good motivation will increase results in handwriting as much as 25 per cent. The teacher, therefore, should put more stress on such types of motivation as the following:

1. Connecting the writing activities with natural needs of pupils.
2. Varying the manner of approach and method of presentation.
3. Encouraging pupils by making aware of progress.

4. Placing emphasis upon practical functions or objectives. (Elimination of all processes not related to the objective, such as meaningless drills.)

5. Developing self-mastery of ways and means to improvement, thus relieving the pupil from dependence upon the teacher and upon class progress.

6. Applying ideals, standards, and methods to all the written work in school and out.

7. Establishing the proper relation between the writing activities and the stage of growth of the pupils.

8. Employing various social incentives such as display of work, group contests, writing clubs, awards, honors, praise, special recognition, etc.

Introduction of Letters

Frequency of use and ease of mastery are the two determining factors underlying the order of introduction of letters. In the intermediate grades more attention is given to similarity of form and movement, although no rigid classification is followed. In upper grades, letters are definitely classified according to similarity of form and movement and close attention is given to principles of construction.

It will be found that these variations in the order in which the letters are presented bring the letters to the pupils from slightly differing points of view, grade by grade, and thus aid them in overcoming their difficulties.

Size of Letters

During the first year, children usually make tall letters such as capital *A* and small *l* the full height between ruled lines, and minimum letters like small *a* a little less than half the height of the tall letters. Ordinarily they write on every second line of the paper. In the third year, they may be taught to drop the tops of the tall letters a little below the upper line, which will enable them to write on every line and yet maintain legibility.

From the fourth grade upward the yearly variations in size of writing are very slight and cause no difficulty. Even in lower grades the problem is largely one of providing the child with properly ruled paper and of placing suitable models for imitation before him. (See page 18.)

Initial Strokes

It is important that the making of proper initial, or beginning, strokes be stressed, for this is an essential of correct letter formation. Initial strokes should begin on the line, (except for *a, c, d, g, o,* and *q*).

Final Strokes

Small letters, (except *b, o, v,* and *w*) may be considered as ending at the base line. Upward ending strokes are added only when the letter is

written alone or at the end of a word. This conception of ending strokes is of important psychological significance and should be kept in mind by the teacher.

Connecting Strokes and Combinations

Frequently a child who is able to make individual letters has difficulty in joining letters. Three strokes are used in joining letters, namely, the under-curve, the over-curve, and the horizontal swinging stroke. Adequate practice should be given on combinations involving these strokes.

Speed of Writing

Although a fair rate of speed is desirable, emphasis on speed drills should not be such as to interfere with the development of the basic drills. When speed is stressed too early, the child slurs strokes and develops slovenly habits of letter formation. In the lower grades, especially, attention should be focused on securing good writing rather than rapid writing.

To Help Improve Speed

Have the pupils start with a retraced oval followed by writing a word several times without raising the pen. Example:

To help reduce the size of writing have the pupils write a given word twice in one line spacing. Example:

Spacing

To help gain evenness of spacing between letters in a given word have the pupils turn papers sideways and write one letter between each line spacing. Example:
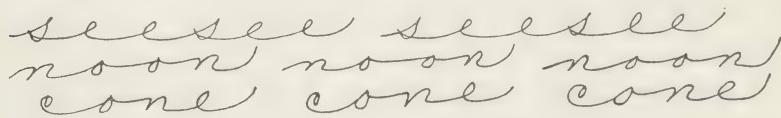
Audio Visual Materials

1. Free Materials. For the intermediate and upper grades some free or inexpensive exhibits are available. They may be obtained by writing directly to pen, pencil, or paper companies.

2. Films. The film "Improve Your Handwriting," put out by the Coronet Company, California Distributing Agent, Craig Movie Supply Co., 149 New Montgomery St., San Francisco, Calif., is one which demonstrates rules essential to good handwriting.

3. Filmstrips. The filmstrip "Write Soon," Nos. 255, 256, 257, 258, put out by the Society for Visual Education, Inc., 1345 W. Diversey Parkway, Chicago, Ill., consists of four films which treat the following topics: why we need written records, suggestions for improving handwriting, and suggestions concerning good writing position.

4. Slides. Standard size slides may be used on the Keystone machine. The child should be asked to write on the etched side of the glass. If you wish, plastic slides may be used. A soft pencil should be used. After the child has written on the slide, put it on the Keystone machine and reflect the image directly on the blackboard. Then either the child or the teacher may go to the board and show how the writing can be improved. This is especially helpful for the improvement in writing names. It probably should not be used more than once in a month or six weeks.

MEASUREMENT OF HANDWRITING

Use of a Writing Scale

From the third or fourth grade upward children should be encouraged to measure their handwriting progress for speed and quality frequently on a standard scale. This practice will provide an excellent incentive to better writing. The requirements in speed and quality for the various grades is indicated in the table below. Liberal allowances should be made for individual differences in a class.

WRITING STANDARDS

Grade	3	4	5	6	7	8	Advanced
Quality (Ayres' Scale)	45	50	55	60	65	70	75 - 80
Speed (Letters per minute).........	45	55	65	70	75	80	85 - 90

Progress Charts

The purporse of using progress charts as shown in the New Laurel Handwriting series is twofold:[1]

1. To stmiulate the child's interest in his own improvement.
2. To develop in the child the ability to analyze his progress in handwriting.

If satisfactory progress is not being made, the teacher should study the child's work carefully and discover the causes of his difficulties.

Each pupil should construct charts like those shown in the pupils' books, making the form on as large a scale as possible.[1] Speed and quality records

[1] Sixth, Seventh, and Eighth Books, p. 5.

INDIVIDUAL CHART TO BE MADE INTO BOOKLET TO KEEP IN DESK

NAME   DATE

My Handwriting Record

Date of Test	Quality— Ayres Scale	Speed in Letters per Min.	Quality of Line			Alignment				Slant				Letter Spacing				Word Spacing				Size of Letters				Letter Forms
			Correct	Too light	Too heavy	Correct	Over line	Under line	Irregular	Correct	Too much	Too little	Irregular	Correct	Scattered	Crowded	Irregular	Correct	Scattered	Crowded	Irregular	Correct	Too small	Too large	Irregular	I need to work on
Sept. 1																										
Dec. 2																										
March 3																										
May 4																										

are entered by placing a dot at the intersection of the proper lines. Later, the dots may be joined by penciled lines to form a graph.

The norm or average for the grade may be entered in red. Additional lines may be added to either of these forms to provide for weekly records. See also, Progress Records, page 22, or on the opposite page.

How to Conduct a Test

Select a simple, short sentence which contains a variety of tall and short letters: for example, "This is a specimen of my best writing." Explain to the children that they are to write this sentence as well as they can, and as many times as they can, in a two-minute period. Be sure to make clear to them that speed is not to be emphasized at the expense of quality, but that both are to be measured.

All the pupils should begin to write on the signal, "Start" or "Begin," and continue to write until the signal, "Stop" or "Halt" is given. Determine the time accurately in seconds. The children may assist in computing the number of letters written per minute, but their computation should be checked. Tell the children to count the number of letters they have written during the two-minute test period. Have them divide the total number of letters by two. This will give their speed in letters per minute.

Determine the quality of the specimens by reference to a Standard Scale. Slide a specimen of handwriting along the scale until you find the specimen which it most nearly resembles. Papers which appear superior to one specimen on the scale and inferior to the next higher specimen may be rated half way between them.

The speed and quality standards for the various grades may be found on page 47.

TYPE EXERCISES

Any type exercise must necessarily be more or less stilted and stereotyped in form. The type exercises inserted in this manual are designed merely to suggest the manner of approach to problems of instruction, rather than to give teachers set forms of procedure. Teachers are therefore requested not to attempt memorization of the forms for verbatim presentation. Instead, they should seek to catch the spirit of the suggested procedures and adapt them to their particular needs.

Grade Three

The type exercise which follows, based on the one on page 9, Third Book, shows how children may be helped to write words or sentences in which difficulties with particular letters are encountered.

The teacher may begin by writing on the blackboard a list of things the children have seen on the way to school. She may then ask them to turn to page 9 of their writing books. When the pupils have found the page, she may say: "Here is a list of things such as I have written on the black-

board. Let us begin by writing the words in the book. Are your pencils and papers ready? Are you in a good writing position? Are you holding your pencil correctly? Is your paper placed correctly on the desk?"

(The teacher may then draw lines on the blackboard and write the three words given in the book, namely, *trees, train,* and *stores.* She may call attention to the height of the various letters or to details of their construction.)

Teacher: "How many of you saw some trees on the way to school?" (All pupils raise their hands.) "Then you may write the word *trees.*" (Children write.)

The other words are presented in a similar way. If any child has not seen a train or a store on the way to school, he need not write that word, or he may substitute another word. Additional words may be added if it seems advisable.

While the children are writing, the teacher should walk about the room. Perhaps she will notice that the class as a whole is having difficulty with a particular letter—the letter *r* for example. To help them overcome this difficulty, she may tell them a story like the following about the letter:

Teacher: "Lay down your pencils, and I will tell you a story about the letter *r.* It is said that the fairies like this letter, but once in a while the stick fairies have to come and pull it together like this." (Teacher demonstrates how a wide spreading letter was pulled together by the fairies.) "Let's try to remember to make our *r* like this: curve up (writes the first stroke); retrace a little . . . slant . . . slant again . . . and up like this. When you make the *r,* be sure to slant your lines so that the fairies will not have to come and pull the letter together."

"You may count with me as we write the letter *r:* 'Up, retrace, slant down, up.' Remember to make the *r* come down to the line so that the fairies won't be needed.

"Will you remember to make a good *tr* when you write the word *trees?*" (The teacher demonstrates on the blackboard, and the children write *tr.*)

"In making the *e* remember to keep *e's* eye open like this." (Write *rs,* etc.)

"Now that you can make better *r's,* write the words *trees, train,* and *stores* again. Be careful to write them so that you won't need any fairy helpers."

"Hold your papers in front of you. Most of you have made very good *r's.* I see only two people who might need the stick fairies to help them. Mary, will you help Jane make an *r?* Robert, will you help Henry make an *r?*"

At a succeeding lesson period, the teacher may say: "Today I want you to write about some of the things you saw on the way to school. Yes, Billy, you saw an auto. Can you write *auto,* or shall I show you how to write it? Edna, tell us of something you saw, and so on."

Most of the lessons during the early part of the third year may be presented in some such way as this. The point for the teacher to remember is to motivate the work by tying it up to the children's experiences, and to meet and overcome difficulties as they arise.

Special Exercises

Beginning with grade three, there are a number of pages of special exercises in each book. These pages should be constantly referred to as the need arises, and an occasional lesson may be based entirely on a special page. For example, throughout grades two and three considerable attention has been given to the writing of difficult letter combinations. The principles which underlie the joining of letters are summarized in a special exercise on page 7 of the pupil's book. In like manner beginning strokes, ending strokes, and retraced strokes are summarized in the Third Book.

Suppose the teacher has observed that pupils are having difficulty with the initial strokes of *s, t,* and *r.* She might say to the class: "Today we will study beginning strokes. Open your books to page 15. You will notice that a number of letters begin with the undercurve stroke which is made like this. (Writes the stroke on the blackboard, commenting in some such way as this: "In writing the undercurve, notice that I place my chalk on the line. I follow along the line for a little distance. Then I curve up like this."

"John, where does the undercurve stroke begin? (It begins on the line.) How is the stroke made? (It curves up.) That is right, John."

"You will notice that the letter *e* also begins with the undercurve like this. So does *s,* and *t,* and *r.*" (Teacher writes and emphasizes the strokes.) "What other letters do you know that begin with this stroke?" (Children name and write other letters.)

After checking their undercurve beginning strokes, they may write words from preceding lessons beginning with these strokes or practice their spelling word for the day. Paper may be examined by the teacher, may be held up for class approval or criticism, or brought to class attention in other ways.

On succeeding days the teacher should call attention to beginning strokes in some such way as this: "Yesterday we learned how to make the undercurve beginning stroke. Today let us be sure to make good undercurve beginnings in our writing."

Grades Four to Eight

The type exercises which follow are based on the material on page 14, Sixth Book.

Teacher: "Yesterday in the social science class we were discussing some of the conditions under which primitive man lived. Please open your writing books to page 14. Notice the picture of the two men carrying an animal which they have killed. Read the paragraph. Does it give a picture of one form of activity followed by primitive man?"

"Today as we are primarily interested in writing—I shall ask you to write this paragraph. Before you begin, please notice these few details. How do the right and left hand margins compare in width? How far do the tall letters extend above the base line? What is the objection to making letters too long above or below the base line? Are letters likely to cross over and affect the legibility of the writing?"

"As you write this paragraph, try to secure smooth lines by sitting correctly, gliding on your fingers, and touching the paper lightly."

After the paragraph is written, each pupil should make a study of his writing to determine in what respect improvement is desirable. Such matters as arrangement, indentations, letter forms, beginning, final or retraced strokes, spacing within or between words, slant, alignment, and quality of line provide the usual items for consideration.

Thus the teacher might say: "Draw circles about your poorest letters. Now turn to the table of contents, page ii, and find where your particular letter difficulty is illustrated and discussed."

Usually it is well to give special attention to the letters which are indicated for special practice in connection with the lesson. The teacher may say: "You will notice that the letters *m, n, v,* and *c* are indicated for special practice in connection with this exercise. Please examine these letters carefully and draw circles around any you do not make well. If you will open your book to page 15, you will find special helps which may enable you to improve your letters." The children may work individually or in groups, the teacher giving helps as needed. She should call attention to the difficult combinations, write them on the blackboard for the children, or supply words in which the combinations are used. She should have the children write letters in groups to a rhythmic count.

When the special drills have been carried to a point where definite progress has resulted, the children should rewrite the original paragraph in improved form. The teacher may determine whether sufficient progress has been made by applying the tests outlined on page 41 of this manual.

In the upper grades considerable attention should be given to the improvement of speed. The teacher should call the attention of the pupils to the exercise on page 33, Book Six, which explains how speed may be improved. (There are similar exercises in all the pupils' books for upper grades.) Occasional lesson periods may be given to joining strokes as outlined, Sixth Book, page 13 and 32; to quality of line, Sixth Book, page 20, Eighth Book, page 29.

CHARTS

Charts are useful instructional devices for acquiring and imparting knowledge. Pupils who have not been taught printscript writing in the lower grades will need special instructions before utilizing it for making charts. Suggestions for teaching printscript are given on pages 9 and 13 of this manual. Suggestions for making charts are on page 18.
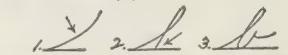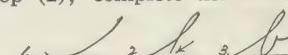
DIAGNOSTIC CHARTS

Ability to analyze the child's difficulties and to tell him how his difficulties may be corrected is a most important requirement of good teaching. Each lesson should show definite improvement in letter formation. The teacher should, therefore, become familiar with typical difficulties and the remedial treatment to be applied.
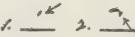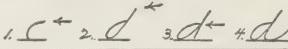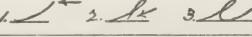
The diagnosis, as given below, shows what is wrong with each letter and how each error may be corrected. Arrows have been inserted to indicate the stroke or part of the letter that is incorrectly made, or the point to be emphasized in remedial treatment.

Correct Form	Common Errors	Nature and Cause of Errors	How to Correct Errors
a	*a*	The letter is too broad and the slant almost vertical because the closed loop was made too nearly round.	Make the closed loop more in the form of an apple seed (1), than in the form of an apple (2).
	a	The final stroke is faulty because of failure to retrace the first stroke or to check the motion at the base-line on the downward slant stroke.	Write the loop and stop (1); retrace well (slant almost to the base line and stop (2); complete the letter (3).
	a	The open loop makes the letter look like a poor "u".	Write this much and stop (1); then complete the letter (2).
	a	A distorted closed loop like this is the result of beginning the first stroke with the pen moving in the wrong direction.	Start in this direction, and stop at the top of the letter (1); retrace nearly to the base-line and stop (2); finish the letter (3).

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Correct Form	Common Errors	Nature and Cause of Errors	How to Correct Errors
b		The poor tick-out stroke results from failure to retrace the tip of the short up-stroke before swinging out.	Write this much of the letter and stop (1); retrace to here and stop (2); swing the final "out" stroke (3).
		The letter is too nearly vertical because of faulty direction of the downward stroke.	Write to here and stop (1); slant to here and stop (2); finish the letter (3).
		The letter is too nearly vertical because the first stroke was curved too much or carried too far to the left at the top.	Make the first stroke like this (1); not like this (2).
		The slant is extreme because the first stroke was made too nearly straight.	Make the first stroke like this (1); slant to the base-line and stop (2); complete the letter (3).
		A rounded slant stroke due to misdirecting of down stroke.	Start in this direction (1); write to here and stop (2); complete the letter (3).
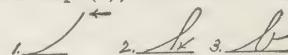
Correct Form	Common Errors	Nature and Cause of Errors	How to Correct Errors
c	*c₁*	The letter is imperfectly formed at the top.	Emphasize beginning with a dot (1), and swinging slightly upward from the dot (2).
	c₂	The letter is too nearly round. The curved stroke should be flattened instead of being made a true circle.	Try making slight pauses at the points indicated by arrows below.
d	*d*	The beginning stroke and looped downward stroke are faulty; often mistaken for "c 1".	Begin the letter with the pencil moving in this direction (1), and far enough to the right to close the loop; pause at the top of the letter (2); retrace well toward the base line, and stop (3); finish the letter (4).
e	*e₁*	Vertical "e" is caused by curving the first stroke too much or by carrying it too far to the left at the top.	Begin on the base line and stop at the top (1); write to here and stop (2); finish the letter (3). Remember that "e" is "i" with the top looped.
	e₂	The closed "e" is often mistaken for "i". It is caused by retracing the first stroke.	Write around further before starting the downward stroke.

DIAGNOSTIC CHARTS

Correct Form	Common Errors	Nature and Cause of Errors	How to Correct Errors
		The extreme slant is caused by faulty position or placement of paper, or by failure to carry the first stroke far enough around at the top before beginning the slant stroke.	Be sure that the position of the arm and paper are correct. In beginning the letter, curve the first stroke around further as shown below.
		The curved downward stroke is caused by thinking of the third stroke before finishing the second stroke.	Stop near the end of the downward stroke before adding the upward "fold" stroke.
		The rounded downward stroke is caused by starting to make the last upward stroke before finishing the downward stroke.	Stop near the end of the downward stroke before beginning the finishing stroke.
		The too nearly vertical "g" may be caused by failing to retrace, or by rounding the right side of the closed loop.	Write to here and pause (1); retrace, slant to here and pause (2); finish with the pen moving in this direction (3).
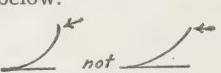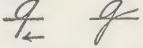
Correct Form	Common Errors	Nature and Cause of Errors	How to Correct Errors
h	*h* ₁	The faulty slant is due to the same causes as the vertical "b 2" or "b 3".	See "b 2" and "b 3".
	h ₂	The defective slant of the last downward stroke is caused by failure to carry the preceding over-stroke far enough around, or by beginning the final stroke before completing the short downward slant stroke.	Carry the short over-stroke further around (1); pause at the base line (2); finish (3). ₁ *h* ₂ *h* ₃ *h*
	li ₃	This "h" looks like "li". It is caused both by failure to retrace at the base of the letter and by pointing, instead of rounding, the top of the stroke.	Teach the child to retrace the slant stroke at the base line (1); then to write the over-curve, ending in a short slant stroke and pause (2); finish the letter (3). ₁ *h* ₂ *hi* ₃ *h*
i	*i*	Faulty slant of the short downward stroke is caused by curving the first stroke too much, or by not retracing it sufficiently.	Make the first stroke of the "i" like this, and pause (1); retrace the first stroke half way to the base line and pause (2); then finish the letter (3). ₁ *l* ₂ *l* ₃ *li*

Correct Form	Common Errors	Nature and Cause of Errors	How to Correct Errors
j		The first stroke is not curved sufficiently; moreover, the second stroke does not retrace the first stroke far enough, which leads to defective slant.	Make the first stroke like this and pause (1); retrace, slant like this, and pause (2); complete the letter (3).
		The final stroke is faulty in direction.	Write to here and pause (1); finish with the pen moving in this direction (2).
		The "j" is too nearly vertical, due to faulty direction of the downward stroke. See "b 2".	Write to here and pause (1); retrace well and continue to here (2); complete (3).
k		The slant is faulty. The cause is the same as for "b 2" or "b 3".	See "b 2" and "b 3".
		The short downward stroke is omitted or combined with the final stroke. This is due to faulty visualization or to carelessness.	Call attention to the last downward stroke of "k" and stress the fact that the two downward strokes in this letter are parallel (1). In writing the letter, pause at the base line (2).
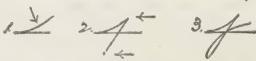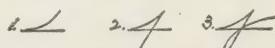
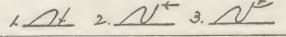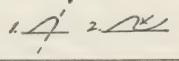| Correct Form	Common Errors	Nature and Cause of Errors	How to Correct Errors
l	*l*	The slant and downward stroke are defective. The cause is the same for the similar error in "b 2", "b 3" or "b 5".	See "b 2", "b 3", and "b 5".
m *n*	*m* 1 *n* 1	The faulty slant of the last downward stroke is caused by beginning the final stroke before finishing the last downward stroke.	Pause near the bottom of the last downward stroke in each letter (1); then add the finishing stroke (2). *1. mt mt 2. m m*
	m 2 *n* 2	Pointed tops and pointed bases are caused by irregularity of the writing movement which lead to pausing at the wrong points. See "h 3".	Emphasize pausing at the base line. Use descriptive counts for class drill, such as "over-pause"; "over-pause".
	m 3 *n* 3	The pointed tops and rounded bases make the letters look like "u" or "ui", "iu", etc. This error is due to failure to pause at the proper points, or to retrace at the base.	Give practice on over-slant strokes, emphasizing pauses at the base line (1); and retracing of down strokes at the base (2). *1. 2.*
o	*o* 1	Vertical "o" is due to the same cause as the same mistake in "a 1".	See "a 1".
	o 2	The "o" looks like "a" because of dropping the final stroke too much in the middle.	Write the letter in groups of three or four letters, well-spread apart. Stop at the top of each letter; then swing straight out to the top of the next letter. *o o o o*

Correct Form	Common Errors	Nature and Cause of Errors	How to Correct Errors
p	*p₁*	There is too little slant, due to same cause as similar mistake in "j 3".	See "j 3".
	p₂	The top part of the letter is too short, which makes the letter resemble "js". It is caused by not swinging high enough on the initial stroke.	Call attention to the fact that there is as much of the letter "p" above the line, as below the line.
q	*q*	The letter "q" is too nearly vertical. See "g 2".	See "g 2".
r	*r₁*	The initial stroke is faulty, and is caused by making the initial under-curve straight, or nearly so.	Give attention to under-curve strokes.
	r₂	A flat-topped "r" is caused by failure to retrace the tip of the first stroke, and to slant on the second stroke.	Write the first stroke and retrace to the point indicated by arrow (1); slant the outward stroke in the direction shown (2).
	r₃	The cause for a hollow-back "r" is making the second stroke as a curved, instead of as a slanting straight line.	Emphasize the pause after retracement, and the downward slant of the second stroke. See "r 2" above.
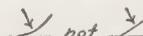
Correct Form	Common Errors	Nature and Cause of Errors	How to Correct Errors
		The reason for the faulty down-stroke is that it has been combined with the final up-stroke.	Write to here and stop (1); complete the letter (2).
s		Vertical "s" is caused by curving the first stroke too much.	Emphasize the fact that the first stroke is a medium under-curve, made like this:
		The "s" has a faulty top. This is caused by failure to retrace the first stroke properly.	Write to here and stop (1); retrace and curve back (2).
		The faulty base and final stroke is caused by not pausing at the base of the letter, and by swinging the final stroke too high.	Pause where the strokes come together (1); then retrace the second stroke.
t		The letter leans too far to the right, caused by making the first stroke as a straight line, instead of a curved line.	Emphasize the fact that the first stroke is a decided under-curve, like this:
		A faulty letter form due to failure to retrace the first stroke sufficiently.	Curve the upward stroke well and pause at the top (1); retrace and pause at the base line (2).
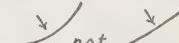
DIAGNOSTIC CHARTS

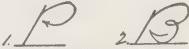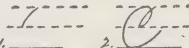| Correct Form	Common Errors	Nature and Cause of Errors	How to Correct Errors
		The looped top is caused by failure to pause at the top, or to retrace the initial stroke.	Pause at both the top and bottom of the letter as illustrated below.
		The down strokes are too nearly vertical, due to curving the up-strokes too much, or by beginning the up-strokes before the preceding down strokes are completed.	Make the up-strokes as short under-curves and pause (1); slant to the base line, retracing the up-stroke (2); pause at the bottom of each down-stroke (3).
		Poor tick-out stroke. Same defects and cause as for "b 1".	See "b 1".
		Faulty slant stroke caused by beginning the second upward stroke before completing the preceding downward stroke.	See "b 2". Practice the letter in parts, pausing as indicated by arrows below.
		Poor tick-out stroke. See "b 1" and "v 1".	See "b 1" and "v 1".
		Too nearly vertical. Same defect and cause as for "u".	See "u". Pause at the bottom of each slant stroke.
		Faulty slant stroke; caused by beginning the final stroke before completing the downward slant stroke. See "m 1" and "n 1".	Emphasize the over-curve, ending in a slant line (1); pause at the base line (2).
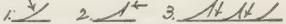
DIAGNOSTIC CHARTS

Correct Form	Common Errors	Nature and Cause of Errors	How to Correct Errors
y	*(error figure)*	The faulty slant on the first downward stroke is the same error and cause as for "v 2".	See "v 2". Emphasize parallelism of downward strokes of "y". *(figure)*
	(error figure)	The slant is faulty. See "g 2" and "j 3"	See "g 2" and "j 3".
z	*(error figure)*	The defective initial stroke is caused by failure to slant the short downward stroke properly.	Emphasize the fact that the first stroke of "z" is the same as the first stroke of "m" or "n". Pause at the base line (1); also at the bottom of the lower loop (2). End the letter with the pen moving "east" (3). *1. (figure) 2. (figure) 3. (figure) →*

DIAGNOSTIC CHARTS

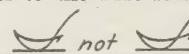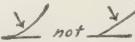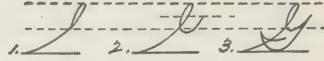| Correct Form	Common Errors	Nature and Cause of Errors	How to Correct Errors
a		The "A" is nearly vertical because of rounding the closed loop too much, especially its right-hand side.	Have the pupils begin the letter with the pen moving to the left, parallel to the base line (1). Call attention to the fact that the right side of the closed loop is almost straight instead of being rounded (2).
		Nearly vertical, because of failure to retrace.	Write this part of the letter and stop (1); retrace approximately half way to the base line and stop as indicated (2); complete the letter (3).
		Faulty final stroke, caused by combining slant and final strokes.	Write to here and stop (1); retrace and continue to here and stop (2); add the final stroke (3).
		Open letter. Usually due to carelessness or inattention.	Stop definitely at the top of the first stroke.

Correct Form	Common Errors	Nature and Cause of Errors	How to Correct Errors
B	*B₁*	Faulty final stroke caused by failure to retrace at the tip of the third stroke.	Write this much of the letter and pause (1); retrace and out (2). Some people are helped by practicing exercises like (3). *1. B 2. B 3. B*
	B₂	The faulty loop stroke shown here is caused by failure to retrace the initial stroke sufficiently.	Write to here and pause (1); write the second stroke shown below and pause (2); finish (3). *1. L 2. P 3. B*
	B₃	The poorly proportioned letter is caused by making the second stroke shorter than the first; the faulty center loop is due to pausing at the wrong point.	Direct the second stroke directly toward the first stroke and pause (1); complete the letter (2). *1. P 2. B*
C	*C₁*	A defective loop is caused by beginning the initial stroke with the pen moving in the wrong direction.	Give practice on slanting the initial stroke and pausing at the lower end of the stroke before completing the letter. *1. / 2. C*
	C₂	This "C" is poorly proportioned. The loop should be about one-half the height of the letter.	Make the initial stroke about one-half the height of the letter and pause (1); finish the letter by looping around from that point (2). *1. ___ 2. C*

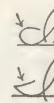| Correct Form	Common Errors	Nature and Cause of Errors	How to Correct Errors
		The faulty initial stroke is caused by making the stroke as a straight line instead of as a compound curve.	Make the first stroke as a slight compound curve, and stop (1); complete the letter, pausing as indicated by arrows (2).
		Letter is too broad, which is caused by making a faulty up-stroke and final stroke.	Slant the last up-stroke slightly inward (1); round the finishing stroke and tilt it at this angle (2).
		The upper loop of this "E" is larger than, or approximately of the same size as the bottom loop, thus giving the letter poor proportion.	Show pupils that the lower section of the letter is larger (1); also teach them to pause at the tip of the small loop (2).
		This extreme slant of the letter "E" is usually caused by making the first loop improperly.	Draw a slanting line (1); start the letter on this line and make the loop touch the line squarely (2). Emphasize slanting upward from the dot (3).
		The center loops are faulty as a result of misdirecting the first part of the loop stroke, or of pausing at the wrong point to make the turn.	See "E 2" above.
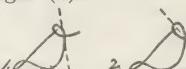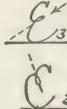
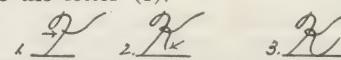| Correct Form	Common Errors	Nature and Cause of Errors	How to Correct Errors
F		The final strokes are incorrect. See "B 1".	See "B 1".
		This poor cap stroke is due to a faulty initial direction of the pen when beginning the stroke, or by failing to pause at the lower tip of the loop before writing the wave.	The cap stroke begins with the pen moving in this direction (1); write to here and pause (2); finish with a wave (3).
		Out stroke carried too far to the right.	Place the final tick stroke very close and parallel to the first stroke.
G		The initial stroke is faulty because it is made too nearly straight.	The first stroke of "G" is a long under-curve.
		Defective letter form caused by making the second stroke cross the first too near the top, and by carrying it too high at the finish.	Loop back, almost half way on the first stroke (1); carry the second stroke half way to the top (2); complete the letter (3).
		Faulty final strokes of the "G" are similar to "B 1".	See "B 1".

DIAGNOSTIC CHARTS

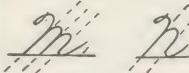| Correct Form	Common Errors	Nature and Cause of Errors	How to Correct Errors
		The second stroke is a straight line and therefore faulty.	Teach the children that this stroke is curved somewhat like a feather.
		If the initial direction of the pen is faulty, a defective loop results as you see in this "H".	Slant the loop like this and stop (1); swing around to the base line and stop again (2).
		The cane stroke is faulty, because made too narrow.	Write the first part of the loop and stop (1); swing around wide (2).
		The slant of this "H" is too extreme. This is caused by erring on the first downward stroke.	Make the first downward stroke like this:
		The fault here lies in the "necktie" stroke. It is slurred at the finish.	Write this much and stop (1). Retrace, swing up to here and stop (2); complete in a circular direction (3).

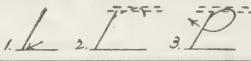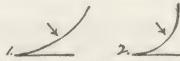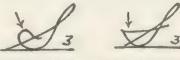| Correct Form	Common Errors	Nature and Cause of Errors	How to Correct Errors
		The final stroke is faulty. See "B 1" and "G 3".	See "B 1" and "G 3".
		A vertical or forward slanted letter is caused by swinging forward on the first stroke.	The first stroke of the "I" should begin below the base line and swing backward. Those who find it difficult to correct this error may try starting directly upward for a time.
		A rounded slant stroke may be caused by faulty direction of the initial up-stroke, or by fusing the slant stroke with the final stroke.	Write the first stroke with the pen moving upward (1); pause at the lower end of the slant stroke (2); complete with the pen moving to the right, almost parallel to the base line (3).
		The faulty initial stroke has a similar fault and cause for error as "H 2".	See "H 2".

DIAGNOSTIC CHARTS

Correct Form	Common Errors	Nature and Cause of Error	How to Correct Errors
	K₂	The faulty second stroke is caused by beginning the stroke with the pen moving in the wrong direction.	The upper part of the second stroke of "K" is a compound curve and should begin with the pen moving to the left, almost parallel to the base line. Begin the second stroke with pen moving in this direction (1); write to here and pause (2); complete the letter (3).
	K₃	The faulty final stroke is caused by fusing the third stroke with the final stroke.	Notice that this letter ends with a modified form of the regular under-curve ending. Write the letter to here and pause (1); continue to here and pause (2); complete the letter (3).
L		The faulty slant is caused by not making the second stroke a compound curve.	Begin the letter with the pen moving in this direction (almost parallel to the base line) (1); write the compound curve and pause like this (2); complete the letter (3).
	L₂	The faulty final stroke is caused by ending the stroke on or above the base line.	The final stroke of "L" is a wave stroke like this:

Correct Form	Common Errors	Nature and Cause of Errors	How to Correct Errors
m *n*		For the nature and cause of this extreme slant see "H 4".	See "H 4".
		The faulty final stroke is caused by beginning the last upward stroke before completing the last downward stroke.	Write the letters to here, and pause (1); complete the letters (2).
O		The letter "O" is too nearly vertical. This is usually caused by starting with the pen moving in the wrong direction.	Begin the letter with the pen moving in this direction (1); write to here and pause (2); complete the letter (3).
		The faulty final stroke is caused by writing too far to the left before turning to make the final loop.	Write the letter to here and pause (1); complete the letter with the pen moving in this direction (2). Be sure that the pen continues to move in a circular direction, even after it is raised from the paper.

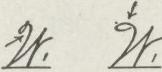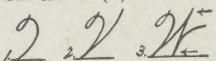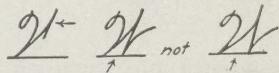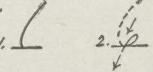| Correct Form	Common Errors	Nature and Cause of Error	How to Correct Errors
P		Faulty second stroke, caused by not carrying the stroke high enough. See also "B 2" and "B 3".	Write the letter to here and stop (1); write the second stroke, carrying it higher than the first stroke (2); end the letter with the pen moving in a direction almost perpendicular to the first stroke (3).
Q		Faulty ending stroke. See "L 2".	See "L 2".
		Faulty cane strokes. See "H 2" and "H 3".	See "H 2" and "H 3".
R		Faulty final stroke. See "K 3".	See "K 3".
S		Too nearly vertical, caused by curving the first stroke too much or carrying it too far to the left.	Make the first stroke like this (1); not like this (2).
		Too narrow, caused by not making the second stroke a proper compound curve. This error is usually associated with extreme slant.	Write the letter to here and pause (1); in writing the second stroke, swing out here (2).
		These letters have faulty final strokes. See "B 1".	See "B 1".

Correct Form	Common Errors	Nature and Cause of Errors	How to Correct Errors
T		The boat strokes are faulty. See "B 1".	See "B 1".
		The cap stroke is faulty. See "F 2".	Begin the cap stroke with the pen moving in this direction, almost parallel to the initial stroke (1); pause at this point (2); complete the stroke as a wave (3).
		The faulty downward stroke is caused by making this stroke as a straight line, instead of a compound curve.	Begin the stroke with the pen moving in this direction (1); write a moderate compound curve and pause here (2); complete the letter (3).
U		The faulty intermediate stroke is caused by making the lower part of the letter pointed.	Slant to the line, round up and pause (1); complete the letter (2).
		The faulty form is caused by failing to make down strokes nearly parallel.	Practice of this retracing exercise will enable you to overcome this error:

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Correct Form	Common Errors	Nature and Cause of Errors	How to Correct Errors
	U₃	The space is too narrow between the loop and long downward stroke, making a faulty cane stroke. See "H 3".	See "H 3".
	Uₜ₄	The final stroke is faulty. See "K 3".	See "K 3".
V	*V₁*	The lower curve is pointed due to a misplaced pause and retracement.	The letter "V" is sometimes called the pitcher letter because it has a handle and a spout. It is usually tipped forward as one would tip a pitcher when pouring from it. Write the letter to here and pause slightly (1); complete the letter, making the spout shorter than the handle (2). Be sure your pen is moving in this direction at the end of the final stroke (3).
	V₂	The slant stroke is faulty. See "j 3".	See "V 1" above.
	V₃	The slant is faulty. See "H 4" and "M 1".	"H 4" and "M 1".

Correct Form	Common Errors	Nature and Cause of Errors	How to Correct Errors
W		The cane strokes are faulty. See "H 2" and "H 3".	See "H 2" and "H 3".
		This "W" looks like "U" which is caused by failure to retrace at the base line on upward strokes.	Retrace at the base line like this:
		The second stroke is a straight line instead of a gentle under-curve.	Write to here and pause (1); write the second stroke, curving to the left as the stroke ascends (2); complete the letter, retracing well here (3).
		The slant stroke is faulty.	Retrace well at the top of the second stroke and keep the letter narrow at the base.
X		The cane stroke is too narrow. See "H 3".	See "H 3".
		The faulty final stroke is caused by not leaving sufficient space between the last downward stroke and loop.	Make the last stroke like a figure "6". As you write the stroke, write this way: slant down (1); space and loop (2).

DIAGNOSTIC CHARTS

Correct Form	Common Errors	Nature and Cause of Errors	How to Correct Errors
		The cane strokes are faulty. See "H 3" and other letters.	See "H 3".
		The downward strokes are not parallel. See "U 2".	Write the letter with pauses, as shown:
		The rounded long slant stroke is usually caused by thinking of the final stroke before finishing the long downward stroke.	Write to here and pause:
		The faulty initial stroke is caused by making the letter too narrow. See "Q 1".	See "Q 1".
		This is a poorly proportioned letter. The loop is too large; is frequently not on the base line and the final stroke is defective.	Write the letter to here and pause (1); continue to here and pause (2); complete the letter with the pen moving in this direction at the close of the final stroke (3).